





HARMONY IN DRESS

THE CHARM OF BEAUTIFUL CLOTHES
GOOD TASTE IN DRESS
DRESS FOUNDATIONS
LINE IN FIGURE AND DRESS
COLOR, ITS THEORY AND APPLICATION
FABRICS AND THEIR ADAPTABILITY
CLOTHES SUITABILITY
GOOD TASTE IN MILLINERY AND ACCESSORIES
PLANNING WARDROBES

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PREFACE

For those who understand the harmonies of dress and appreciate the possibilities of good taste happily expressed, there is an open road that leads to individual expression in dress and the assurance that comes from correct clothes, correctly worn. Learn, therefore, the elements of harmony by your careful perusal of these pages, how to emphasize your good points and subdue your poor ones and how to dress with full regard for becomingness, suitability, circumstance, occasion, and need. This may mean an occasional reversal of your own preferences, but, guided aright, you will come eventually to like that which is in good taste and to choose it instinctively.

As no costume can look well unless worn over the proper foundation, it is fitting that the discussion of harmony in dress should include suggestions as to the most suitable types of materials and practical details of construction that mean comfort and style. The points to be observed in the selection of restraining garments are of equal importance, as this Section shows.

In the Section, *Line in Figure and Dress*, you observe the different types of figures and learn to place yourself as well as to recognize your variations from type. Then, with your own requirements in mind, you discover how to produce a correct balance and to overcome any irregularities. And you are not only taught to secure pleasing outlines in the garments you plan or choose but also to obtain correct lines of construction and trimming within the outlines.

Color, Its Theory and Application takes you another big step forward in a growing knowledge of harmony, for the theory of color and its combinations is founded on specific principles that give you a dependable basis on which to work when using colored materials and harmonizing them. This Section gives you also an easy familiarity with the properties of color and the terms used in discussing them. Sources of inspiration for color combinations are suggested and charts of a practical nature are given.

Very necessary in the planning of garments is a nice regard for fitness in the use of fabrics as to texture, weight, design, durability, as to the size and age of the individual for whom the garment is planned, and as to fashion requirements. All this and how to handle fabrics deftly and combine them harmoniously is the interesting topic of still another Section.

Then comes a discussion of suiting garments to the personalities of their wearers, including the four ages of women. Very helpful are the tables in this Section, reliable and accurate guides in the matter of selecting garments that are appropriate to season and occasion.

The smartness of the costume that is harmonious from hat to shoes and the tawdriness of mixed costumes that do not agree in quality, design, nor suitability, strongly suggest the need of the Section on *Good Taste in Millinery and Accessories*. You will appreciate the discrimination and good sense of the suggestions given here, particularly regarding the choosing of hats, for no other article of apparel can so easily make or mar the effectiveness of a costume.

Planning the Wardrobe is the culmination of the entire discussion, a most practical treatise and very complete, touching, as it does, the needs of the young school girl, the college girl, the home woman, the business woman, the traveler, the bride, and the woman in mourning. The tables given for reference purposes are a particular convenience, a practical means of securing readily the help you need with the planning of your wardrobe.

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THE CHARM OF BEAUTIFUL CLOTHES

HOW TO ACHIEVE BEAUTY IN DRESS

1. Beautiful clothes! Always they have been the outward expression of woman's charm. They accentuate her beauty, they enhance her loveliness, they silently bespeak her infinite variety.

The sweetest memories—the clearest pictures—of a long ago that we all cherish come back as we take in our hands again a treasured frilled or lacy gown that a loved one wore. A dear recollection of childhood is often centered in a simple, becoming frock.

Girlhood's fresh beauty knows no glory like a dashing dress that heightens the bloom on glowing cheeks and sets new stars in sparkling eyes. Nothing stirs a lover's heart like the one woman gowned with that artistry wherein every line and every tone bespeaks her own intimate and individual charm. And wise wives and mothers know the happy secret that fresh and pretty clothes hold back the years and inspire anew admiring, warm affections.

2. Possessing Beautiful Clothes.

Beautiful clothes—all that they mean—can be yours. And not alone the joy of having them, but the even greater joy of making them. The accomplishment of knowing what is right for you, the satisfaction of fashioning with your own hands the lovely things you have desired, and the rightful, womanly pride of having and wearing them—all can bring to your home, to your life, to your world, a new measure of happiness.



The possession of beautiful clothes, however, is not enough, for along with a knowledge of how to appreciate what is artistic and lovely, one must also acquire the ability to choose for becomingness and suitability. And it is by study and observation that this sense of fitness can be developed until what is chosen to wear forms a perfect harmony with the wearer and the occasion.

3. Dress Among the Arts.—In writing of dress and its place among the arts, Arnold Bennett, that versatile English writer, says: "The art of dressing ranks with that of painting. To dress well is an art, and an extremely complicated and difficult art. What makes it all the more complicated is that the less money you have available for the purpose, the more difficult it becomes. It comprises all manner of problems, and, above all, the expression of one's individuality. And to express one's individuality by means of textiles, at the same time keeping within the fashion, is an affair whose delicacy may be guessed by any mere man who has ever selected a necktie 'to suit him.'"

This profound thinker and keen-eyed observer does not hesitate to claim for the art of dress a front-rank position among the fine arts. "I have called dressing an art," he continues. "To my mind, it is the most influential of all the arts, and is capable of giving more pleasure to the community at large than all the other arts combined. It has professors worthy to rank with the foremost painters, musicians, poets, and architects. It is the finest and most powerful application of the poetic principles to ordinary daily life. Every well-dressed woman is a public benefactor."

4. Once becoming, appropriate, and attractive dress is developed, artistic dress is sure to follow. To select clothes having these attributes, a thorough knowledge of one's individual type is necessary. Knowing this and what styles can and cannot be worn, adopting the becoming style, and modifying and softening it as the years and fashion demand, women cannot help but give expression to artistic dress.

Artistic dress opens a broad, generous avenue of interest for all thinking women, giving opportunity for individual development and expression. Woman's dress throughout the ages has advanced because of the appreciation of its charm, color, fabric, and silhouette. Time will serve to make it a more cherished art—one that will bring greater joy as it is better understood and appreciated.

5. Developing Interest in Attractive Clothes.—To appreciate this art, to get the full benefit of its possible enjoyments, to be, as Bennett says, “a public benefactor,” you must, first of all, develop within yourself an interest in correct and attractive clothes and a desire to appear appropriately dressed. Unless you possess such an interest and a desire and permit them to have constant play in the planning, making, and wearing of your clothes, you may appear unattractive and to a disadvantage, no matter how many clothes you have. Also, without concern for your appearance, you may miss entirely all the happiness and assurance that correct clothes, properly worn, can give you.

Many young girls and women evidence attractive dress before they learn what is becoming. While this is not a complete accomplishment, it is a worth-while achievement, for attractiveness, once acquired, reaches out and encourages becoming dress and helps to bring about an individual expression of artistic dress.

6. Developing Individual Taste.—Individuality in dress is reaching toward perfection and should go hand in hand with becomingness, appropriateness, and attractiveness. Individuality beautifully expressed is a real asset—one well worth striving for.

Oftentimes, money is a safeguard to people of poor taste because it permits them to frequent exclusive or expensive shops, where it would be almost impossible to purchase anything that was not in good taste nor correct for their individuality. One of the chief reasons why shops become exclusive or expensive is that some one person or group of persons is in authority there, who has good taste and exercises it in creating or providing the wares that are displayed. So a person of poor taste, or one possessing no taste at all, is much safer in such a shop than elsewhere.

But why pay some one else to think for you? One of the thoroughly enjoyable things about living is the privilege of developing your own individual sense of appreciation and the opportunity to derive pleasure from it by dressing up your tables, your houses, yourselves, and oftentimes your friends.

So, no matter how much or how little money you have, no matter whether your dress needs are few or many, study to know your type, what colors, lines, and fabrics are becoming and then, with this knowledge at your command, work to dress appropriately and attractively.

7. Also, in planning and making your own clothes, you will find real satisfaction in working to acquire good taste, remembering that useful, appropriate articles are seldom conspicuously out of fashion. And while it is a responsibility to determine always what is correct for your type as well as useful and appropriate, such a task is usually lightened by the changes offered, the inspiration of having new things, and the pleasure resulting from the right selection.

Some persons say, "Yes, changes are stimulating to trade." But in the ways of progressive people, these changes are active and definitely stimulating to individuals, and consequently they are essential. It is people who make trade and receive the first benefit of the stimulant, which is always the most vital and important.

8. **The Influence of Pride in Dress.**—Aside from the stimulus that a new dress gives, there is always the matter of pride to consider. We may have a precious old coat that is comfortable and warm; yet it does not give the stimulus to our pride that we want and need. So, if it is possible, we make or buy a new coat and enjoy it; that is, if we haven't paid more for it than our conscience and pocketbook tell us right for all concerned.

The sages of past centuries have condemned pride and fashion, classing them together as vices that produced no good. Yet, common sense of the most ordinary degree demonstrates to us daily that both pride and fashion are more beneficial than detrimental.

It is pride and personal comfort, not vanity, that makes us want to wear clean clothing. It is pride, not vanity, that makes us choose substantial materials.

9. A recent analysis of buying statistics made among a particular group of women showed that they consider becomingness and serviceability as the two prime factors of purchase. While this is as it should be, the matter of pride must not be overlooked. A lecturer on advertising has said that if it were not for pride, we would all be satisfied to live in a house that cost no more than \$800. We would all be satisfied to wear dresses from the same piece of cloth and cut along the same lines, if service were the only point to consider. Our houses and our hats, our shoes and our dresses, would be exactly alike if we were not proud enough to be interested in finding something expressive of our degree of taste and individuality and especially becoming to us.

CHARM IN DRESS

10. Charm expressed by means of clothes must come after appropriate and becoming dress has been achieved. And it is dependent almost entirely on the expression of your individuality through your clothes, with emphasis on your good points and suppression of your poor ones. So, in order to help you in the selection of clothes that are not only appropriate and becoming but possessed of charm as well, we shall consider you as an individual throughout this Book.

Dress and its phases may be thought of as a game. As all games must first have rules, the game may go tediously at first, but as soon as the rules are mastered, then skill becomes evident and the detail of rules is used unconsciously. Just so in dress. That which evidences charm is so subtly accomplished as to appear to be done by intuition or genius rather than rule. So we shall start with rules to enable you to become acquainted with yourself, showing you how you can tell by means of rules what is becoming, and then encouraging you to find that which is individual and distinctive, and consequently characterized by charm.

11. Discovering Your Type.—With all of the types given and complete descriptions of each one supplied, it is an easy matter to place yourself in the one to which you belong. First, you must determine what type you represent in line and then decide on your color type. If you vary from a specific type, place yourself between the two types that you most nearly resemble, drawing from the rules for both to suit your tastes and needs.



12. Using Your Mirror.—Frankness is a necessary asset to good results. We shall endeavor to be frank with you in pointing out your needs, and we shall encourage you to be frank with yourself, for we know you will find more good than bad in your physical makeup.

To study your type, get acquainted with your mirror. Study yourself when you are sitting down, standing up, and walking. Then set about to correct the faults that you discover in your grooming or attire. You will be delighted and interested with the results, for you will find many good features and interesting possibilities that you did not know you possessed. Perhaps you will find many unattractive ones, too, but "error uncovered is two-thirds destroyed," so the discovery of them will be an aid to you.

13. Selecting Colors for Types.—In choosing color, the coloring of skin, eyes, and hair, as well as one's age and circumstances, must be considered. Then, too, there are inexplicable likes and dislikes that should be respected, particularly when choosing colors for children. The choice of color depends, also, to some extent, on fashion; but what is new should never be chosen in preference to what is becoming, for if it is, the wearer gives evidence of a slavish following of the dictates of others. The smartly dressed woman, who finds it necessary to make concession to becomingness, will, by the utter suitability of the fabric and the line of the outfit she wears, make up for any loss of style value that her costume may have suffered by her color choice.

14. Selecting Lines.—There is likely to be less thought given to the choice of what is appropriate in line for the individual figure because the reaction to line is less definite than to color, the wearing of an unbecoming color frequently registering on the untrained eye that does not detect just what is wrong with an outfit developed over unsuitable lines. But although its function is not so obvious as that of color, line is very important in that its suitability to the figure, personality, and age of the wearer has much to do with making the most of good points or concealing defects.

A consideration of line is a definite procedure since it may be governed by rules based on certain principles that are readily mastered. These principles cover line as related to the cut of the garment as well as its emphasis by the use of trimming properly applied and the use of color when two or more are combined. It may express youth as well as dignity, and is as truly an expression of personality as any other aid to that becoming smartneess described so aptly as chic.

GOOD TASTE IN DRESS

ELEMENTS OF GOOD TASTE

1. We know definitely the advantages and the value of a knowledge of stitches and seams, pattern lines, effects in drapery, the texture of fabrics, harmonious color combinations, decoration, and ornament. But after all, even though we are acquainted with these matters, we must learn to assemble them with skill if we are to give evidence that we, as individuals, possess the quality of good taste. Some women are naturally graceful and artistic, and possess good taste, while others need to learn how to be graceful and how to express beauty in dress.

2. A story is told of the famous Lucille who found a girl beautiful enough to make a splendid model for showing dresses, but not sufficiently graceful because she walked clumsily. Lucille had her practice for days, carrying heavy things on her head, her shoulders, and in her arms so that she could hold her head erect and walk gracefully. Lucille insisted on this girl's walking across a room a dozen to twenty times a day for practice and graceful carriage, for she had no problem other than to learn to walk. Nature had given her a beautiful face and figure, and, when she had acquired a graceful carriage, Lucille dressed her magnificently as a model.

3. Just as this girl had to improve her walk, so many of us must work to make face and figure attractive, must learn how to



carry ourselves correctly and without heaviness, must discover what is becoming, and must then endeavor to wear clothes correctly.

Good taste exists when we naturally avoid the bizarre and the inappropriate, when we intuitively work to emphasize our good qualities and to subdue our bad ones, and when we dress becomingly and suitably with full regard for circumstances, occasion, and need.

ALLIES OF GOOD TASTE

4. Closely associated with good taste are style, fashion, and individuality.

5. *Style* relates to the art of being smartly dressed by wearing one's clothes with common sense and a little daring and by adding to them the personal touch of one's own individuality.

6. *Fashion* has to do with the changes that come from season to season, as well as the fads and whims of the fashion-creating world.

7. *Individuality* in dress is a beautiful expression of good taste with all the charm of style and in full keeping with the most intelligent of Fashion's dictums.

The woman who has learned how to handle fabrics, how to use patterns, how to change patterns, how to express style wisely, how to determine a correct and virtuous fashion, and how to combine colors, should be able to create truly beautiful garments that are in full keeping with the mode and fully expressive of individuality and good taste.

DEVELOPING GOOD TASTE

8. Good taste is not developed over night. Watching, thinking, planning, being constantly alert, all help us to come unconsciously to like the things that really look well on us. We come to the time when we unconsciously select becoming clothes, and we wonder how we ever could have worn vivid green or big-figured materials; or how we ever could have happened to buy mustard-colored gloves to wear with a red dress. But we realize that it is simply because we have outgrown a liking for such things or we have acquired good taste in sufficient quantity to have

things so much prettier and so much more becoming, that the ones we bought and liked yesterday would not suffice at all today.

When this point is reached, we have learned to express harmony in our clothes, just as the skilful musician expresses music in all its varied tones. If we are dainty and petite, we play in the delicate major tones. If we are large and heavy, we play in the full and slow-of-movement minor tones, and if we are "in-between," we learn to interpret exquisitely both the major and the minor keys, bringing out the delicate staccato notes where needed and expressing the deeper tones with appreciation of their appropriateness.

9. Need of Sacrifice.—As good taste, like good manners, does not come easily, we must constantly be on the watch, must ever be alert and observing, sacrificing our personal preference whenever necessary in order to express the right balance in dress.

We may adore chiffon dresses and beaded slippers, but we should never wear them on the street.

We may be comfortable without corsets, but if we are large enough to need corsets to give a well-poised figure, then a right corset should be found—one, of course, that allows as much comfort as possible but one that aids in a graceful body line as well.

If we are large, we must learn definitely to avoid bright colors, shiny surfaces, or definite dividing lines, leaving them for the woman of smaller proportions.

10. Need of Study.—The true artist does not mar nor disfigure the outlined surface that he wishes to decorate; rather he works with one thought in mind—that of beauty of the whole. The dressmaker who makes really beautiful garments must have the artistic sense of a designer—must understand line and its relation to individual and color, and such an understanding does not come without effort.

The true artist must be willing to study the past and work at an idea until it has been perfected for modern application. It is only tawdry clothes that have no background. Dresses correctly designed often have their origin in olden-time costumes, echoing back to a line, a silhouette, or a form of decoration that was in sufficiently good taste many years ago to be recalled for present designs. The wise designer observes closely all well-made, well-designed clothes, whether old or new, studying them as an art student

would study a picture, namely, for effect, treatment, and result. In doing this, she will be able to utilize successfully any ideas that have value. Then, when she attempts a similar garment, her experimenting will have been accomplished, so to speak, and her success will be certain.

Often, women inexperienced in the art of clothes marvel at the natural skill of the woman who knows lines, fabrics, and colors and the way she combines them perfectly, little realizing how much real joy is to be had from obtaining such knowledge for oneself.

Manufacturers often claim that the designer who has acquired her knowledge through study, observation, and application is much more dependable than one who possesses such skill by genius or instinct.

11. Getting Ideas from the Clothes of Others.—An excellent way in which to acquire a broad, practical knowledge of good line is to observe carefully and discriminately the women who wear



smart clothes and those who wear really ordinary clothes. The women in dowdy clothes will show no style or thought of design, nor will they show any regard for the essentials of correct dress; thus they teach the observer to avoid any such condition in making up garments. On the other hand, the women who wear garments that are wholly in good taste will serve as an inspiration to better dressing, and their costumes will suggest possibilities in other fabrics, colors, and designs.

12. The woman who aspires to do good work should never overlook the opportunity of going where good clothes are to be seen—receptions, parties, club meetings, in fact, all places where different kinds of costumes are worn. She should study the suitability of the garment for the occasion, and should note particularly

the accessories to the costume, so as to see how they bring out or detract from the costume itself; then, in matters regarding her own dress or in the suggestions of others, she will be able to plan things that will enhance the beauty of a costume and add materially to its appearance.

Even seeing people on the street, similar to herself in size and in type, proves a valuable source of learning what to avoid, to eliminate, to overcome. This ever-changing panorama can provide many a good lesson for both well-dressed women and those who are incorrectly dressed.

13. Inspiration From the Theater.—The theater is an excellent field of inspiration for constructive development in good dressing, not only from the standpoint of correct and pleasing line and color in dress, but as an expression of character or type and of appropriateness for environment and occasion. A successful actress not infrequently owes a large measure of her success to a close and intelligent study of dress. Far-seeing theater managers demand a strict adherence to the best in prevailing and historical modes, knowing that, even when modes are not fully understood by their public, the natural feeling of pleasure and satisfaction obtained from the presentation of correct costuming has much to do with the ultimate success of their production.

14. Ready-to-Wear Garments as an Aid.—Ready-to-wear garments are an excellent aid in developing good taste in dress. Such garments are constructed, as nearly as the manufacturer can plan, to please the masses of women. Many are exquisitely made, expressing a regard for detail that is a delight, while others are hurriedly made and without much regard for design, workmanship, good taste, or suitability. Rather than durability or practicability in the garment, often it is the general outline—the style effect—for which they strive, and this is the reason why the dressmaker or the woman who makes her own clothes should observe such garments carefully.

In addition, ready-to-wear garments display a smartness produced by their hurried assemblage, which smartness is often lost—killed, as it were—by the woman who sews tediously and stiffly. It is well to remember this and learn from ready-to-wear garments to strive occasionally for effect rather than for minute perfection.

When both qualities are attained, namely, style and good workmanship, then the triumph is complete.

15. Fashion Magazines as an Aid.—There are published a number of fashion magazines that are of the utmost importance to the woman who is striving to express good taste in dress or to excel as a designer of costumes. They

suggest fashion tendencies and color and fabric combinations, and, in addition, give many good ideas as to how to wear certain types of garments correctly and with good style. Such magazines are invaluable to the woman who knows patterns, for she can get from them ideas and suggestions that she can put in the garments she makes. In many cases, she can apply them more



successfully than the artist has used them in his drawings, because she brings out the practicability of the garment, adapts it to the material, and gives the harmonious outline that suits the individual for whom the garment is made.

16. How to Study Fashion Magazines.—In studying any fashion magazine, it is a good idea for the beginner to consider each figure separately and to notice first what kind of foundation pattern is needed for the development of the pattern for the waist portion, the sleeves, and the skirt. Then she should observe the changes that must be made in the foundation patterns in order to bring out the effect shown in this particular garment. And finally, she must consider the material itself. If two or more materials are used in its development, she should strive to determine just why they are employed.

Regard for such a matter is valuable indeed, for it is necessary to know why certain materials are required for certain styles. A woman who would use materials correctly should strive not to be like the one who went to a dressmaker and said, "I want a pannier skirt and a little puff sleeve, but I want them in soft, clinging crêpe, because I am very fond of that material. I think it is beautiful. The softness appeals to me." In such a case, she will have to be informed, as this woman was, that crêpe is designed by the manufacturer for clinging garments and is not adapted to the fluffy style of the pannier skirt and the puff sleeve. Of course, taf-

fetas, organdies, and crisp batistes are suitable for such styles, and it requires only a mental picture of a pannier skirt of crêpe and another one of taffeta to make clear why fabrics must be designed to suit styles, and styles, to suit materials.

17. To know dress well is to keep growing. No woman can afford to feel satisfied that she knows all there is to be known about dressmaking and garment construction. She must ever remember that manufacturers, fashion designers, and artists are devoting hours of earnest effort each day in bringing out the very best things in fabrics, style, and color, and that these people, who are experts in their lines, can give her many good ideas, help her to grow in her work, and aid her in keeping informed about the immediate and ever-changing problems of dress.

The value of all authentic style news is therefore of vital importance, but this information must never be "swallowed whole," so to speak; rather, it must be analyzed from all angles. For this purpose and to arrive at a satisfactory and wholly pleasing solution of dress as it is to affect the individual, the woman should acquaint herself with every phase of fashion information and be, at least unto herself, an authority.

18. Some of the highly favored fashion books contain seemingly grotesque styles, their general make-up and their silhouettes appearing impossible from a practical standpoint, when they are thought of in connection with the fabric and for the human figure. However, many of the designs in these same magazines are worthy of consideration, for they contain clever ideas that may be used in making distinctive and pleasing garments by the woman who has developed a sense of originality in dress construction. For example, in some of



these seemingly freakish models may be found a suggestion for a collar or a cuff, a finish for the waist line, or a front closing, any one of which is particularly pleasing and may be used with another design that is more suitable.

The woman who has an eye for the fitness of style, line, and fabric and for correct color selection will use these in such a way as to get results that are very pleasing and satisfactory and that express individuality and good taste. Modifications of these seemingly freakish modes often result, too, in the creation of garments that are decidedly distinctive and unique, but still of a style that is in harmony with the original.

19. Color Suggestions From Fashion Plates.—When the beginner has studied individual designs enough to be able to note instantly what kind of foundation pattern is required, as well as what sort of material is best suited to her and the design selected, and then can harmoniously adapt color to the lines of the garment and the fabric used, she will be able to conceive pleasing results.

It is true that the fashion people cannot produce in their fashion plates absolute likenesses of the color that the textile manufacturers give us in fabrics; nor can they give an absolutely true outline of a garment as it will appear when developed in material. However, the woman who understands lines will get suggestions from the colored as well as the black-and-white plates shown in fashion magazines and elsewhere, and with her knowledge of lines she will be able to give prominence to the color that will bring out the garment to the best advantage and to use successfully the soft, silent tones or tints where only a suggestion or variation of color is desired. Also, she will be able to choose a fabric that will successfully carry out the lines suggested by a fashion drawing.

20. Fashion Notes and Advertisements.—The woman who is eager to know the right regarding matters of dress should pay strict attention also to the fashion notes given in the various magazines and newspapers. The advertisements pertaining to garments, materials, and new lines will help her definitely in acquiring a knowledge of the kinds of material suited to certain lines and individual types, and will bring about a successful, harmonious development of the newest and best fashions, as well as a correct and smart use of them.

DRESS FOUNDATIONS

IMPROVEMENT IN WOMEN'S DRESS

1. Saneness in Dress.—Looking back for several centuries, we must concede that fashions in their revolutions have befriended women. Practically all the binding, domineering fashions have been dropped as mud from fashion's wheel. The activities and mental development of women have made it necessary for them to wear useful attire and to forsake burdensome and incongruous dress.

With each turn of fashion's wheel, dress is growing more and more artistic, for it is becoming simpler and more useful. Consider, for instance, the complete attire of the women of today. Knitted undergarments are in the majority practical, perfect-fitting, and durable. Stockings are perfect-fitting. More sensible shoes than ever were worn in fashion's history are procurable. Lingerie is simple, dainty, and never burdensome. And where is the modern woman who wears four to six stiffly starched petticoats?

Corsets are more comfortable, elastic, and adaptable to the figure. Not so many years ago, women boasted of their abnormally small waists and wore their corsets very tight in order to prevent their waists from enlarging. And previous to that there were various periods when the small waist was in vogue and was accentuated by hoop skirts, panniers, and similar dress trimmings.

The modern woman, however, demands a sensible charm about her clothes that makes them no less appealing because they are practical. Her active, busy life and her mental development make necessary the wearing of outer and undergarments that permit of a full enjoyment of both her pleasures and duties without too much thought or time given to the care of her outfits. These demands have led to dress that is readily cleaned and pressed, dress that is light in weight, even though of wool, and dress that has width enough in plaits or flares to take care of the freedom of motion that is so much a part of our modern life.

UNDERGARMENTS

2. Advancement in Undergarments.—In our general survey of fashions of the past, we have become convinced of the advancement of women's dress up to the comfort and utility of the present day, but nowhere is this forward step so evident as in undergarments.

First of all, they are simple, easy to make and to care for. They are practical because they are made of serviceable, sensible fabrics, and they provide perfect foundations for the outfits under which they are worn. Then, too, they are easy to launder, how easy in comparison with undergarments of past years, only those who have given hours to the ironing of starched, ruffled and lace-trimmed drawers, corset covers, and petticoats, can realize.

3. Vests and Union Suits.—Of the knitted undergarments, vests and union suits are most generally worn.

Vests are of two types, those with the straight tops and shoulder straps and those with round neck lines and built-up shoulders. These are made in cotton, wool, silk, and rayon.

Union suits are made of the same fabrics as vests and are finished in the same manner at the top. Their lower leg portions are of two types, loose and close-fitting. Both vests and union suits are worn underneath the corset when a corset is necessary.

4. Envelope, or Step-In, Chemise.—Another type of undergarment that may be worn over or under the corset, and one that is usually more attractive than the union suit whose place it takes, is the envelope, or step-in, chemise. Such a garment is generally made of a woven cotton, silk, or rayon fabric, or of a firmly knitted, jersey-weave silk or rayon. The knitted fabrics are practically confined to ready-to-wear garments.

Undergarments of this type may have a straight or shaped top and may be finished with a flap at the bottom or in drawers effect. No matter what their style, it is essential that they fit well, that is, smoothly at the top and easily through the hip and lower sections but without bulk.

5. Bloomers and Drawers.—Some persons prefer bloomers or drawers to chemise, particularly when a brassière is necessary. These garments are similar to each other with a difference in finish at their lower edge, bloomers being completed by a band or a casing through

which elastic is run to provide a close effect at the knees, while drawers are finished without fulness at the lower edge. When short skirts are worn, bloomers are a very satisfactory type of undergarment because of the protection they afford. When worn with cloth dresses, they frequently match the frock in color.

Drawers may be made of the usual silks and cottons that are used for other undergarments, while bloomers are made of these as well as silk jersey. In any case, the fabric should not be bulky, or the effect at the waist line will be bunglesome, a condition contrary to all rules of the proper use of foundation garments.

6. Slips and Petticoats.—Since slips and petticoats are worn immediately under the dress, they are of almost equal importance with it, for no outer garment can look well when worn over an ill-fitting foundation slip or petticoat, developed of an unsuitable fabric or color.

A slip may be finished straight across the top with shoulder straps, or it may be cut with shoulder seams and neck line corresponding to those of a dress, the neck line made low enough so that the slip will not show above the dress. For wear under sheer dresses, a slip with a hem deep enough to make the slip shadow-proof, is very satisfactory.

7. Petticoats are appropriate for wear under two-piece dresses or with a separate skirt, such as the skirt of a suit, when the extra thickness of material that a slip would make over the upper part of the body is not desirable.

The finish at the waist line may be a casing through which elastic is run, or a shaped, smooth-fitting yoke to which the petticoat is attached. A shadow-proof hem is not usually necessary in a petticoat. Under silk dresses, as well as those of wool, the slip or petticoat may well be of silk or rayon. Under other fabrics, the cotton weaves that have sufficient body for this purpose may be used.

8. Linings.—Another garment, or portion of a garment, that is truly a dress foundation, is a lining. As a part of a dress, it serves not only as a foundation to which the dress is attached but also as a protection, for a dress with a lining, especially one of the built-up type, does not soil as readily as one without one.

Linings may be of the camisole or the built-up shoulder type. They may be short or full length, a short lining reaching usually to a low

hip line, a full-length lining being made $\frac{1}{2}$ inch shorter than the dress under which it is used.

In some cases and some seasons, a close-fitting lining is used. Usually, however, a lining that fits smoothly over the shoulders and bust and is fitted by two to four darts from its lower edge upward fills the purpose of a lining to excellent advantage. Such materials as crêpe de Chine, radium, China silk, seco silk, various rayon weaves, as well as fine long-cloth, nainsook, and net are appropriate for linings.

RESTRAINING GARMENTS

KINDS AND USE

9. Restraining garments, such as a corset, brassière, or a combination of both, known as a bandeau corset, are worn by many persons.

The corset or any substitute for it has three functions; to confine the hips, to hold up the stockings, and to produce a neat waist line. Women everywhere should realize that a corset should be worn for neatness and not for support. A back that cries for a corset needs waist and back exercises that will overcome the sense of fatigue it feels when a corset is not worn.

The brassière is used to confine and support the bust without strain, requiring just as careful attention in its selection as is given to the selection of a corset.

HISTORY OF CORSETS

10. Origin of Corsets.—It has been the general belief that corsets originated in the eleventh century, but in one form or another they were in existence long before then. The very first corsets were made bandage fashion. Then, $\frac{1}{2}$ -inch skins were punctured with holes and worn about the body. Later, armor-plate ones had considerable vogue even though the wearing of them produced tittering, silly women, made hysterical from the very aching of their bodies.

11. Present-Day Corsets.—The corsets of today are soft and supple. They are made of material such as coutil, sateen, and elastic, each one of which shapes itself into the figure. Then they are either unboned or boned with a fiber or a featherbone that lends itself admirably to the motion of the human figure. While such cor-

sets give sufficient support, they do not bind the figure enough to interfere with the free motion of the body nor endanger the circulation. Instead of causing discomfort in any way, they fulfil their mission in a most satisfactory manner.

The manufacture of corsets has so advanced that suitable kinds are made for all shapes and sizes of women. In the reliable shops and stores, practically every woman can find corsets in one form or another.

12. The first point to consider with regard to a corset is whether or not you are the type of figure that needs one. The tendency is, especially among slender young women and girls, to discard them; in fact, many of the younger generation have never worn them. This practice is a thoroughly satisfactory one when the figure measures 34 inches bust or less, with the other measurements in proportion. Any larger size requires some form of restraining garment even though it may be but a narrow girdle of lace and ribbon, but with sufficient body to hold the figure firmly, especially through the hips. A narrow brassière is usually necessary also. In many cases, a full-length garment that will restrain both bust and hips is worn instead of corset or brassière. Careful study of the figure and its needs will help in the decision as to whether or not a corset or corset substitute is needed, and if so, what type.



SELECTION OF CORSETS

13. Importance of Correct Selection.—No one can afford to build or purchase a garment or a costume, smart and stylish to the last detail, and then have all its distinctiveness lost by wearing it over a foundation that does not fit properly. Again, every woman or girl interested in the making of dresses for herself wants to appear to the very best advantage in them. To do so, she must know just what type of foundation garment is most suitable for her.

Women who sew for others are frequently called on to make suggestions about the corsets of their customers. Sometimes consider-

able tact must be exercised to suggest that a new corset is necessary or that a certain kind would add much to the improvement of a person's appearance, but in most cases better-fitting garments result. It stands to reason that garments will not fit so well nor hang so nicely on ill-fitting or broken-down corsets as they will on correct-fitting ones.

14. Suitability of Corsets to Type.—In order that a corset may fit correctly, it is necessary that it should have been designed for the type of figure that is to wear it. This does not mean that corsets must be made to individual measurements, but that a corset suitable to the type should be selected. Corsets that are factory made, steamed, shrunken, machine-pressed, and handled, usually fit better and prove more comfortable than corsets made to individual measurements. Besides, a woman wants her bumps and irregularities comfortably concealed rather than made more evident by a corset designed to accommodate them.

To produce perfect-fitting corsets, most up-to-date corset manufacturers consider that there are some ten types of women to be fitted with corsets and they provide corsets for these types. They include: (1) the boyish, or "flapper," figure; (2) the short, well-proportioned figure; (3) the tall, slender figure; (4) the short-waisted figure; (5) the short, round figure; (6) the tall, stately figure; (7) the full-hip figure; (8) the full-bust figure; (9) the swayed- or curved-back figure; (10) the athletic, broad-shouldered figure; (11) the large, round figure; and (12) the perfect figure.

Study these figures until you have decided to what type you belong. Then you will be prepared to select the kind of corset that you can wear with the greatest comfort and that will give you the very best lines. It is well also to consult the salesperson of the corset shop, or corset department of a store, regarding the kind of corset best suited to you, for usually her experience in selling corsets will enable her to give you some very good advice. Whenever possible, go where you can secure the services of a trained corsetière, because the training she has had will enable her to suit you perfectly both in the fit of the garment you buy and also in its weight and the amount of boning it uses.

15. Features Determining Selection.—When no corsetière or even a saleswoman of good judgment and experience is available,

there are a few points that can be determined for oneself that will help to make the corset thoroughly satisfactory.

First of all, when the figure is large, it is best to decide on a corset that laces, the modern corset of this type usually lacing in front. The corset called "wrap-around" is comfortable and supple, and gives the figure a smooth line. However, its tendency toward stretching will, in many cases, allow the hip size to increase and thus defeat the real function of a corset. It is satisfactory, therefore, only for the average or medium-stout figure.

Another point that must be considered is the length of the boning used in the corset. When the bones are too long, especially in front, the corset is most uncomfortable when one is seated. If they are too short, the corset will not give the proper line but will allow the figure to bulge out below where the restraint ends. It is well to sit down when trying on the corset to make sure of this point as well as of the length of the hose supporters.

BRASSIERES AND BANDEAU CORSETS

16. Origin of Brassière.—When Fashion favored the high corset that came well up under the arms and supported the bust and when the boned lining and similar means of confining the figure were in vogue, there was no need for the brassière as we know it today. However, with the introduction of the supple, low corset, stopping usually at the waist or a little above it, the brassière was designed to give the bust the trim look so necessary for good grooming.

17. Types of Brassières.—There are two types of brassières, the bandeau or narrow type, quite definitely curved both to support and to mold the bust, and the full-length kind, which reaches well down over the top of the corset to a low waist line. The sort of brassière worn depends on the size of the figure, the slender woman usually finding the bandeau type perfectly satisfactory for her needs, and the more fully developed figure requiring greater length so that the flesh above the corset may be firmly held in place.

The long brassières use such fabrics as coutil, both plain and brocaded, cotton poplin, firm muslin and linen, and heavy satin, and are usually finished with elastic gussets at the waist line to keep a trim line while allowing ease. The bandeau brassière is developed of more supple fabrics, such as silk jersey, crêpe de Chine, long-cloth, or

nainsook, and uses elastic, usually at the center-back closing, to provide a snug-fitting garment without strain.

It is essential that garments of this type be provided in a proper size, for a brassière that is even slightly too large misses its purpose, while one that is too small is not only uncomfortable but dangerous to health as well.

18. The Bandeau Corset.—Another step forward in the simplification of modern dress has been the introduction of the bandeau corset, which takes the place of both the brassière and corset for certain types of figures. This garment, usually designated by a trade name by its manufacturers, is really an elongated brassière, reinforced by light boning and frequently supplied with an inner belt and from four to six hose supporters.

Much thought and scientific research have gone into the designing of the bandeau corsets on the market so that they may fill the demands made on them. Because of this, such garments are made comfortable by means of elastic gussets that allow ease when wearing, and efficient as a restraining garment because of the manner of cutting. In fact, these features of comfort with efficiency of purpose have been developed to such an extent that the bandeau corset is being worn by women of generous proportions who find its trim smoothness much more becoming than the more troublesome arrangement of corset and brassière.

As a usual thing, the bandeau brassière fastens at the side front with firm hooks and eyes. It may be made of any of the usual corset fabrics; or, when only slight restraint is needed, of the lighter-weight cottons and silks.

LINE IN FIGURE AND DRESS

LINES OF THE HUMAN FIGURE

1. The lines of a woman's figure have, perhaps, as great a bearing on what she may wear becomingly as has color. To make the best use of the ideas presented from day to day by fashion authorities and adapt them to all figures in an individual way, it is absolutely essential to have a clear understanding of the lines of the human form and the correct proportions of the parts of the human figure.

Thus, the relative proportion of the head and the body as to length and width, the proportion of the waist length to the skirt length, the length of the arm as compared to the length of the waist, the position of the head on the shoulders, the width of the shoulders and the chest in proportion to the width of the back, the size and height of the neck in proportion to the length of the front and the width of the chest—all these and other factors govern the design of harmonious garments. When you understand them clearly, it will be possible for you to have garments that will overcome any defects and irregularities that you may possess, and emphasize the good features of your figure.

2. Correct Proportions of the Human Figure.—So that you may obtain a definite idea of what a woman's proportions must be in order that she may be considered as an evenly proportioned figure, the dimensions of the various parts of the figure are here given. These measurements, you will note, are given in heads, the term *head* meaning the distance from the bottom of the chin to the top of the head, but not including the hair. Of course, persons of different sizes have heads of different sizes, but with this measure-

ment as a unit, the head of an individual governs her own measurements or proportions.

	HEADS
Height, from top of head to the floor.....	8
From tip of chin to bottom of breastbone.....	1
From bottom of breastbone to waist line.....	$\frac{3}{4}$
Under arm, from armhole to waist line.....	1
Arm, or armhole measure.....	2
Bust measurement, which should be 2 inches smaller than hip measurement, scant.....	$4\frac{1}{4}$
From top of forehead to waist line.....	$2\frac{3}{4}$
Width of hip, from side to side.....	2
Thickness of hips.....	$1\frac{1}{2}$
Hip measurement.....	$4\frac{1}{2}$
Waist-line measurement.....	3
From waist line to fullest part or dart point, or beginning of legs.....	1
From beginning of legs to bottom of knee.....	$2\frac{1}{4}$
From bottom of knee to the floor.....	2
Length of figure from waist line to the floor.....	$5\frac{1}{4}$

3. Although the correct height of a woman is 8 heads, as is mentioned in the list, artists generally choose a height of more than 8 heads in making drawings of figures and pictorial designs of styles. This is done to idealize the fashionable figure, for a dress will appear to somewhat better advantage when shown in a drawing of exaggerated slenderness and height. This fact should be remembered when you study the designs in fashion magazines that attempt to overcome the squat appearance of actual photographs of figures by employing artistic drawings.

If the distance from the top of the forehead to the waist line is less than $2\frac{3}{4}$ heads, a person is said to be short-waisted. And, of course, the reverse is true—a distance greater than $2\frac{3}{4}$ heads means a long-waisted figure.

4. Types of Figures.—Designers, fashion artists, corset makers, and others concerned with women's apparel consider that there are twelve types of figures, which may be divided into three groups of four each. All of these types are given here so that you can study them and decide to which one you belong.

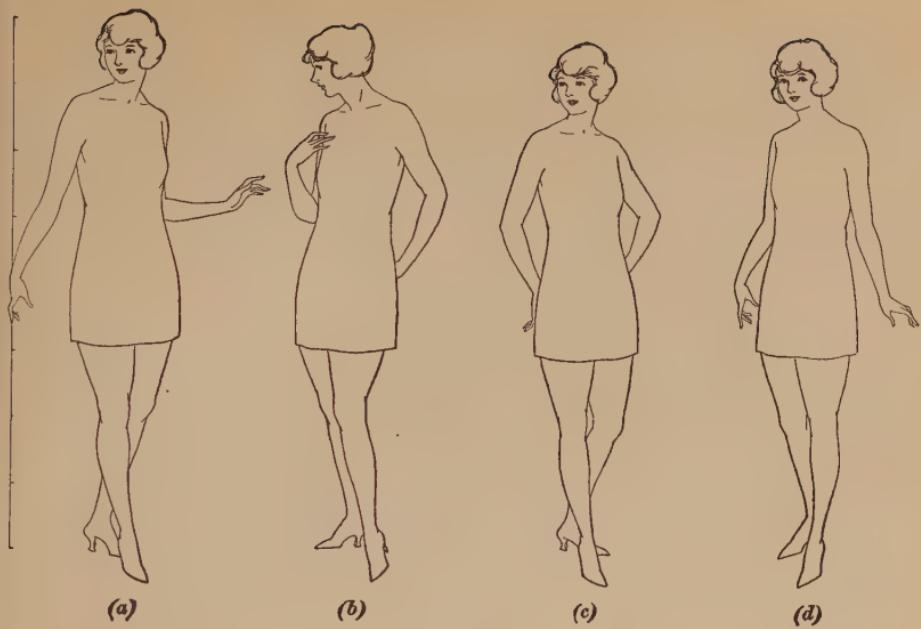


FIG. 1

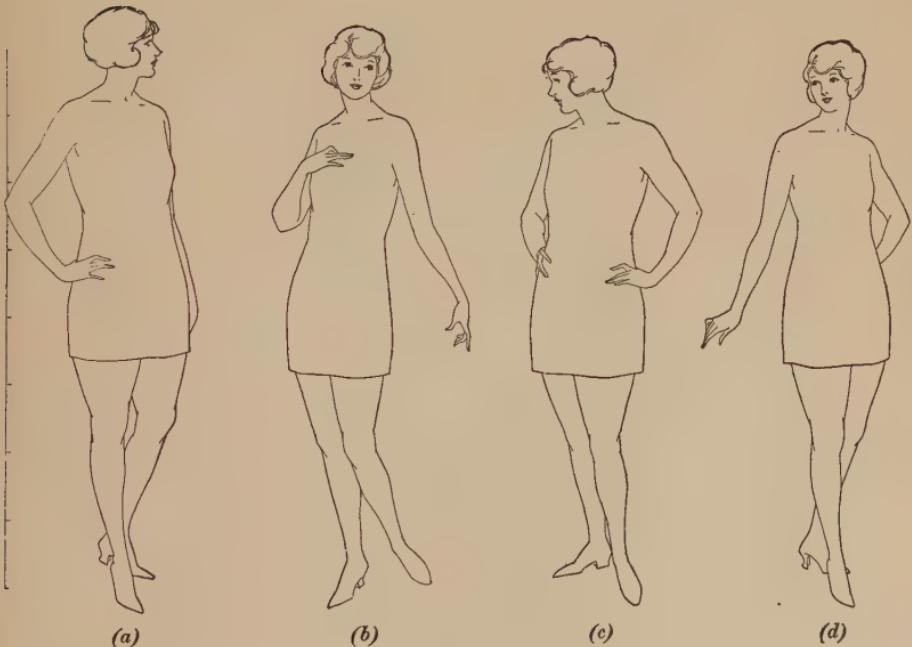


FIG. 2

5. Fig. 1 shows the four types of the slender figure: (a) the ideal, or perfect, figure; (b) the slightly drooping figure that may be either young or mature; (c) the short, well-proportioned figure, the short figure usually measuring less than 5 feet 4 inches in height; (d) the boyish, immature figure, sometimes called the "flapper" figure.

6. In Fig. 2 (a) shows the tall, stately figure; (b) the tall, slender figure, meaning a figure 5 feet 7 inches or more in height; (c), the athletic figure, which is one 5 feet 6 inches or more in height, and often broad-shouldered; (d) the short-waisted figure. The

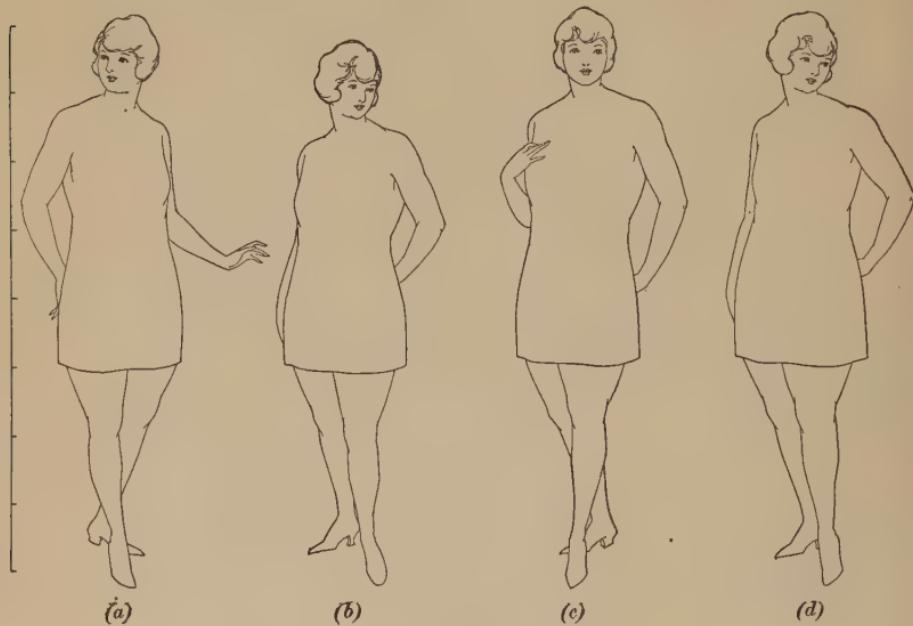


FIG. 3

short-waisted figure may be tall or short, but with the waist short in length in proportion to the length from the waist line to the floor.

7. In Fig. 3 is shown the four types of large figures: the large, round figure in (a); the short, round figure in (b); the figure large above the waist, or the full-bust figure, in (c); and the figure large below the waist, or the full-hip figure, in (d).

These four types cover the silhouettes that are usually to be encountered in considering stout figures, yet there is for the stout, as for the slender type, a medium-stout, well-proportioned figure that may be too large to be called slender and scarcely large enough

to be called a large or stout figure. For such types, the lines of dress are not so great a problem as for the definitely thin or stout types, and so long as they adhere closely to correct proportions in line they may usually adopt almost any desired design that is in harmony with their age, temperament, and taste.

OVERCOMING IRREGULARITIES IN FIGURE

8. After you have taken your measurements according to the dimensions given, study them to see how nearly they compare with the proportions of the perfect figure. It may be that you will find they vary from the ideal proportions, but this does not mean necessarily that you are not well proportioned nor that you have a poor figure, for the variation may be so slight or of such a nature that it will produce no bad effect. Still, if you do not measure up correctly, begin to give consideration at once to the planning of your garments. It is possible to have clothes that will produce a correct balance for you and practically overcome any irregularity that your figure may possess.

First, study yourself before a mirror or by means of silhouette pictures until you know very definitely just what lines of your figure are out of proportion. Then, in the planning of your clothes, begin at once to soften a line here, to add a little prominence there, and so on. The results you will be able to produce in the way of better effects will not only surprise you but will be well worth all your effort.

If you are trying to overcome such irregularities as a full bust, extremely high or low hips, a large waist, or other variations of the perfect figure, remember not to overtrim or accentuate them by the application of buttons, braids, frogs, embroidery, or other incorrect trimming. Rather, try to employ trimming details that will tend to overcome prominent features or at least detract from their conspicuousness.

Various irregularities are here listed with general suggestions for their disguise. Study these with the idea of becoming familiar with all of them and of applying to yourself any that pertain directly to you.

9. **Short Figure.**—A short, stout figure should select lines that will give an appearance of height, preferably lines that extend the

full length of the figure. Neck lines, panels, etc., will improve the general effect if they are made to terminate in a point. Crosswise lines and trimmings on skirts are not for the short woman, as they emphasize breadth and thus make the figure appear shorter.

The same general ideas may be followed for the slim, short figure as for the stout, short figure. In order to avoid an angular appearance, however, the long lines should be rounded off rather than pointed.

10. Tall Figure.—The tall figure, whether stout or slender, should select styles that do not emphasize her height. Draped skirts may be used to advantage for the tall, stout figure, while tiered skirts may be used satisfactorily for the tall, slender woman. The possibilities of applying trimming features to garments for the tall woman are greater than for the short woman, because such features tend to make the figure heavier.

11. Short-Waisted Figure.—If the length of the waist is short in proportion to the skirt length, designs and color combinations that do not tend to accentuate this irregularity should be selected. A very common mistake in such cases is to wear a skirt with a high waist line or a dark belt with a white or a light-colored blouse. A short-waisted woman should choose skirts with low waist lines or long-waisted blouse effects and should wear belts or girdles that match the blouse in color.

When the short-waisted woman is of quite generous proportions, with a full, high bust, she should pay attention to her corset, pulling this well down over the hips, and to the lines of the dress, particularly her waist. She should wear a corset that has a medium bust height and plenty of room for the bust and shoulder fulness to drop naturally, especially when sitting, and she should confine this part of the figure in a good-fitting brassière. Also, she should avoid yoke lines or contrasting-color trimming lines that tend to cut the figure in two, and, instead, use long, slightly pointed lines to carry the eye down rather than around the figure, extending these lines down the entire skirt length, whenever possible, for they give the appearance of greater height and slimness.

For a short-waisted figure, dresses should be made on a foundation lining that comes well below the normal waist line, and skirts and waists fastened to a belting that is fitted over the hips instead of being drawn tightly around the normal waist. One-piece dresses

on which the belt may be placed low are especially good for short-waisted figures. Placing the waist line where it should be rather than where it has a natural tendency to be, is the solution for one whose waist is short.

12. Long-Waisted Figure.—If a figure is long-waisted, the waist line of the dress should be raised so that it will bring about a well-balanced appearance. Features that the short-waisted figure should avoid can be successfully used by the long-waisted figure. The length of the bodice, if it is worn over the skirt, the height of the waist line of the skirt itself, and the position of the girdle or the belt may be adjusted to produce the effect of a long or a short waist or skirt, as the proportion of the figure requires.

Dresses that are loose around the waist are a good type for the long-waisted figure. Fashion usually decrees that the waist line of a dress that hangs from the shoulder may be placed wherever it is most becoming to the wearer. This is also the best type of dress for one who has a very large, or even a very small, waist measure. If you wear a straight-line dress, it will have vertical lines instead of lines that carry the eye around the body and attract attention to your weak points instead of your good ones.

13. Figure Having a Short Neck.—When determining a becoming neck line for a figure whose neck is short, it is wise to avoid a high, standing collar. One to roll a little high at the back and to slope to a graceful line in front is much better, and it comes as near as is necessary to any style requirement. A low neck line, to be really pretty and correct, should slope lower to the front than to the back; for decolletage, however, the reverse is usually true.

The height of the bust line should always be taken into account in connection with the neck line. If the bust is high, the neck line should be kept as deep as possible in order to give a good length and thus make the neck appear smaller than it is. When square necks are worn, they should be carefully proportioned to the width of the chest and the length of the front. If it seems best to have a very low effect, the opening may be filled in with a dainty vest.

14. Narrow Shoulders.—If the shoulders are narrower than the hips and the figure is not too stout, waists and blouses should be made with long shoulder effects, berthas, and frills, or with plaits and tucks

of a style that will give the impression of width through the shoulders. Trimming near the tops of the sleeves gives a desirable effect also. The skirt should be cut with straight lines or lines that will give length, in order to make the hips appear smaller. Suit coats and flaring overskirts should be long so that attention will not be attracted to the hips.

15. Broad Shoulders.—On the other hand, if the silhouette reveals that the shoulders are too broad in proportion to the hips, dresses, suits, and coats should be planned so that they will fit snugly over the shoulders, and an opportunity to wear full skirts, if one's weight and height permit this, should be sought. Also, the broad-shouldered woman may indulge in full side draperies, and, unless the figure is very short or stout, may wear coats and overblouses that ripple around the hips.

16. Prominent Hips.—Where the hips are high and heavy, skirts that tend to equalize the figure below the hip line should be chosen; also, trimming lines should be carried low, so as to draw the eye of the observer away from the prominent natural lines.

The high-hip figure should avoid short-yoke effects, but this type always looks well in skirts with plaited or draped fulness that comes below the hip line.

17. Prominent Bust.—If the bust is large for the rest of the figure, trim-fitting garments, giving long or plain lines and no unnecessary trimming over the bust, must always be chosen.

18. Prominent Abdomen.—For a prominent abdomen, long-waisted effects or straight dresses with an easy-fitting belt line should be chosen. Pointed vests and side panels are good. In planning garments for such figures, be very careful to have them fit loosely across the front below the waist line.

19. Swayed-Back Figure.—For a person having a swayed back, loose panels or straps, caught only at the neck or shoulder and the waist, and long, bloused, coat effects should be considered. A smooth, graceful appearance in the back is the effect to be attained when clothes for such a person are designed.

20. Prominent Buttocks.—The suggestions given for a swayed-back figure may be followed by a person with prominent buttocks.

The idea, in this case, is to build the back of the garment from the shoulders down so as to give a smooth, straight effect, or to use panels or plaits that extend far enough below the waist line to produce a fairly straight line.

21. Arm Lengths.—The woman with long arms can wear trimmed or double sleeves well, provided their lines do not come at a point where they may create an ugly appearance because of a low, full bust or high hips. The woman with arms shorter than the average should avoid sleeves that are trimmed or contain cross-wise lines, however, no matter what the style may be at the time.

The sleeve must come to just the right point on the arm to be correct. This may be the wrist, a point just a short distance above the wrist, or the point where the curve of the lower arm joins the elbow. Although a sleeve should never come just to the elbow, it may come just below the elbow where the lower muscle terminates or just above the elbow where the curve of the upper arm begins. Also, it may come at the termination of the muscle on the upper arm near the top of the shoulder or just far enough over the top of the shoulder to show the curved turn of the shoulder.

THE SILHOUETTE

ORIGIN AND ADAPTATION

22. Origin of Term.—The way that the term silhouette came into being is particularly significant. During the reign of Louis XV, the extravagance of the French aristocracy was on the verge of running the government into bankruptcy. Etienne de Silhouette was Minister of Finance in France at this time. By every means in his power, he tried to enforce economy, until his name became almost synonymous with the word. When portraits made in outline and filled in with solid black became the rage, they were named after the Minister Silhouette because of the economy of detail that they displayed. So we have come to regard a profile drawing or portrait of a person having its outline filled in with a uniform color as a silhouette. Perfect familiarity with your own silhouette is necessary if you would know with a certainty the lines that your clothes should express in order to be correct for you.

23. Knowing Your Own Silhouette.—When a fashion artist "blocks in" a drawing, the outline, or silhouette, of the figure is sketched in first. Then the outline of the costume is drawn; next, the waist line and the neck line are usually placed. All this is done before the details of the costume are even indicated. When the artist is sure that the proportions are all correct and that the outline, or silhouette, is interesting and graceful, the foundation lines showing the human figure beneath the dress are erased, and the work of breaking the costume up into pleasing proportions is begun. The design is gradually brought out, and finally the texture and color notes of the material and the form of trimming desired are added.

As an artist studies the foundation lines of a drawing, so should you study your own silhouette. Few people have such absolutely correct proportions that they can afford to miss becoming familiar with themselves by studying their silhouettes in this way.

MAKING AND STUDYING SILHOUETTES

24. Kinds of Silhouettes.—Several methods of producing silhouettes by means of a kodak, which give very satisfactory results, are here explained. Study these and then select the one that your facilities will permit you to adopt.

25. When possible, plan to make several views in different costumes, including hats, so that you may compare them all, obtaining in this way an idea of what outfit is best for you in line. In taking the side view, have the arms down close to the body. For the three-quarter view, have the arm that is farther away from the kodak close to the body, and the other one away from the body so as to obtain a true line along the side of the body. In the front view, have both arms away from the body, endeavoring to obtain as natural and as graceful a pose as possible.

26. *Flash-light silhouettes* are undoubtedly the simplest and most satisfactory kind to make. To make flash-light silhouettes, have the model stand about 2 feet in front of a sheet or a large piece of muslin tacked in a doorway between two rooms. Then, with the kodak placed in front of the model so that it is stationary, extinguish the lights in both rooms, open the kodak shutter, and set the flash off about 5 feet *behind* the sheet. Then close the kodak shutter

immediately. A print of the developed negative should show a true black outline of the person against a plain white background.

27. *Electric-light silhouettes* may be taken with very good results. For such pictures, hang a sheet in a doorway and, with the model standing 1 foot in front of it, place a high-power electric light back of the sheet at a distance that will give an even distribution of light. With the model posing in front of the sheet, as desired, take a time picture of from 5 to 15 seconds, depending on the power of light used.

28. *Daylight silhouettes* that show splendid results can be produced with very little effort. For such silhouettes, have the model stand in front of a window, preferably a full-length one or one with a window seat on which the model can stand. If such windows are not available, a window of the usual size can be used by running a piece of white material from the window sill to the floor about 3 feet from the window. This will produce a white background of sufficient height for the entire figure. With the kodak on a solid support, take a very short time exposure.

29. *Inked-in silhouettes* are those produced by inking in the entire figure in a kodak picture taken in the usual way. By this method, the figure can be made a solid black and all detail eliminated.

30. Observations of Your Silhouette.—After making your silhouettes by whatever method you desire, study the results very carefully. Undoubtedly, you will see at once where errors occur and corrections should be made. In fact, this is one of the best ways to acquire the habit of looking for proportion and pleasing outline in every fashion you observe, especially if you have any thought about selecting it for yourself.

Points to observe in studying silhouette pictures are as follows:

1. *The corset line.* Where the corset ends should, of course, never be evident. If you detect a corset line, you may know that the corset is too high above the waist or too short below it. Does it push up the bust and give the shoulders a crowded appearance? Is it far enough down on the figure? Is it long enough below the hip line in the back to give a round, even line? When you stand up, do you need to pull your corset down in front? Is your brassière right in line? Does it give an even line, so as not to appear too tight or irregular?

If you find that your corset is too high above the waist, you may know that you should have one that is shorter above the waist and that has a waist measure from 1 to 3 inches larger than the one you are wearing. A corset of this size will allow the flesh to drop naturally into the corset and will tend to make the figure appear smaller. Then, not only will it appear more comfortable, but it will actually be more comfortable.

Improper lacing will cause the corset to appear too high on the figure. Readjustment of the lacers and an extra pair of hose supporters will help to correct its position.

If the corset is too short and allows flesh at the back to bulge out, a corset with a sufficiently long skirt portion should be procured.

If the corset needs pulling down in front when you stand up, you may know that the bones in front are too long. To remedy this error, pull them out at the top, cut off the necessary amount, and fasten adhesive tape over the cut ends to keep them from being sharp. Then push them back in place and whip the openings together where the bones were pulled out.

If your brassière is too tight, it will make you appear larger than if it is comfortably fitted, because when it is tight it gives a bulgy appearance. A brassière shaped to a point where the shoulder straps come, is best for a round plump figure, as it helps to hold in place the fat around the arms and so makes them appear smaller.

2. *The waist line.* The location of the waist line should be such that it balances well with the length of the skirt. Also, the waist line should not appear too small for the size of the hips and the bust.

3. *The sleeve length.* It is very important that the sleeve comes to the correct point on the arm. For instance, if the bust is very large, the sleeve line should be of a length that will not accentuate the bust. If the hips are unusually large in proportion to the rest of the figure, the sleeve should be long enough not to end or break in line with the hips.

4. *The hem line.* It is very important that the hem line be becoming to your size and type of figure.

5. *The general appearance.* The figure should not appear too heavy, as though overburdened by the dress. It should correspond with the fashion silhouette in vogue as nearly as the type of figure will permit. To obtain lines in her silhouette that are right for her

type and entirely becoming to her should be the aim of every woman in the selection of her clothes.

31. Characteristics of Good Silhouettes.—Every few seasons, Fashion dictates an entirely new silhouette, so it is important to study the changes as they are introduced in order to advance with them. But never should you lose sight of the fact that the lines of the silhouette should always be in proportion and that they should always be characterized by grace. As we look back over the costumes of



other times, we realize that the most beautiful ones are those having the best proportions and possessing grace of line not only in their trimmings and draperies, but in their general contour or silhouette.

Have you ever stopped to think how clear an impression the silhouettes of persons you pass on the street in the course of a day, leave on your mind? Did you ever walk behind a woman whose hat drooped, whose shoulders drooped, whose skirt sagged, and whose heels were run over? Is it not her dejected silhouette that you remember? Or again, have you not seen a woman from such a distance that you could hardly distinguish a single detail of her costume, and yet you knew from her silhouette that she was smartly garbed? This is the effect for which we are all working, and experience teaches us that if the outlines of our garments are not attractive, no amount of elaboration will ever redeem them.

FOR STREET WEAR

COLOR COM

TAR

COMBINATIONS IN LARGE QUANTITIES	Navy	Brown	Garnet	Prune	Bottle Green	Color
	Beige Silver Terra Cotta Delft	Buff Tan Topaz Terra cotta	Fawn Silver Castor Ashes of roses	Nickel Steel Castor Buff	Sage Mist Castor Mahogany	Navy Seal Clare Terra
COMBINATIONS IN SMALL QUANTITIES	Gold American beauty Purple Burnt orange Scarlet Strawberry Emerald Chartreuse	Gold Peacock Burnt orange Mignonette Salmon Apricot Maize	Ruby Raspberry Reseda Gold Reseda Regimental blue Maple	Delft blue Raspberry Gold Reseda Topaz Burnt orange	Old Gold Tan Topaz Terra cotta Garnet Electric	Burnt Migr Delft Gera Salmon Apric
	Fawn Mahogany Castor	Sage green Buff Cherry	Dark cardinal Beaver Strawberry	Orchid Amethyst Copenhagen	Mignonette Lemon Burnt orange	Blac Legh
COMBINATIONS FOR TRIMMING	Magenta Cornflower Mignonette	Mahogany Terra cotta Peacock in small quanti- ties	Wild rose Raspberry Mignonette	Egg plant Gold (metallic)	Wild rose Raspberry Claret	Saxel Elect Cham smal ties
	Wild rose Raspberry Old China	Gold Old gold Old China	Ashes of roses Sage Delft	Écru Beaver Fawn	Topaz Sage Touch of cherry	Sage Rasp Clare
	Violet Purple Pansy Fuchsia in small quanti- ties	Raspberry Delft blue Reseda	Copenhagen Silver Champagne	Ashes of roses Heliotrope	Orange Burnt orange Golden brown or Antique gold	Terr Mah Old smal ties

FOR EVENING WEAR

Turquoise	Maize	Ocean Green	Salmon	Silver	Orchid
Leghorn Honey Champagne Gray Apricot Orchid	Pearl gray Champagne Orchid Ocean green Blossom	Pearl gray Champagne Chamois Turquoise Lavender Lemon	Champagne Pearl gray Light blue 6 Apricot Coral Mignonette	Delft Orchid Pink 3 Ocean Salmon Wild rose	Silver Champagne Mist Maple Saxe blue Pink 3
Spring green Violet Golden rod Carmine Geranium Cherry	Orange Salmon pink Amethyst Cornflower Strawberry Cherry	Golden rod Amethyst Coral Geranium Cherry Brown, if transparent	Strawberry Beaver Old China Spring green Amethyst Chartreuse	Emerald Coral Magenta Pansy Sapphire Burnt orange	Violet Magenta Turquoise Salmon Raspberry Cherry
Silver Gold Cream	Golden rod Orange Golden brown or Antique gold	Silver Gold Black	Silver Gold Black	Geranium Scarlet Cardinal Ocean green	Apricot Turquoise Ocean green
Pink 1 Pink 3 Lavender	Coral Sunset Iris	Lemon Orange Burnt orange	Maize Leghorn Geranium	Vestal Mermaid Iris	Ashes of roses Chartreuse
Apricot Salmon Ocean green	Honey Coral Ocean green	Turquoise Lavender Maize	Mignonette Reseda Chartreuse	Blossom Laurel Primrose	Saxe blue Electric blue Ocean green
Burnt orange Terra cotta Silver	Turquoise Lavender Ocean Green	Apricot Salmon	Fawn Champagne Castor	Navy 2 Yale Emerald	Golden rod Burnt orange Silver
Golden brown Topaz Maize	Lilac Ashes of roses	Old rose Strawberry	Mist Cornflower	Steel Graphite Mahogany	Ruby Tan

nature will seem a thousandfold more beautiful, and all this will be obtained through a right knowledge and the application of color theory and principles.

3. Value of a Study of Color.—Color is a fascinating subject, one with infinite possibilities and many tragedies. It is regarded of vast importance by every artistic person; it figures largely in the display windows of every successful dry goods store; and its application to every phase of life is dwelt upon by magazines, books, and all persons who understand its principles. While it is probably true that only those directly connected with the production and disposition of articles involving color need have a technical mastery of this subject, yet knowing the principles and laws that govern it will aid every one to a better appreciation of its value and use.

To certain persons, color expresses emotions, both physical and mental, a fact that may be proved by looking to nature and noting the changes of color brought about by the changing seasons. Thus, the green of spring denotes freshness and childhood; the colors of summer are symbols of vigorous youth; the somber hues of autumn portray the richness and beauty of a successful maturity; and winter's bleakness, with its brown-gray trees, gray skies, and cold whiteness, typifies age.

4. Acquiring a Color Sense.—The first requisite in acquiring an accurate color sense is to study the laws and principles governing harmonious combinations that have been formulated by persons who have made a special study of this subject. By practicing this method, a person with so-called "good taste" for color may develop a fine, accurate sense of color and color combinations. Then by association, that is, by becoming familiar with the various color combinations from observation, one will be able to tell beforehand what the general color effects will be. This knowledge is generally obtained by observing and associating with objects whose chief beauty lies in their coloring.

The importance of following both of these methods in order to obtain an understanding of color cannot be overestimated. The theory of color must be learned first, for without a technical knowledge of the theory and principles of color and color combinations, the designer will be limited to the copying of certain pleasing color effects that may be observed in commerce, art, or nature.

5. But even though one makes a study of the laws and principles of color, much skill in the making of successful color combinations in garments will be gained by intelligent observation. When one thinks of a costume that is to be made, one usually associates the color of the fabrics with an effect that has been attractive. Thus, a frock is often built up very successfully on the same colors that appear in a flower or on a bird, but such a guide cannot be followed indiscriminately because the proportions are different. Sir Joshua Reynolds, the great artist and teacher of art, said: "The true artist must supplement the works of Nature, aiming to bring forward her beauties and throw into the background her defects.

6. Importance of Color in Dress.—A usable knowledge of color is essential to the woman who desires to be well-dressed, or to the person whose aim is to plan garments for others, for the very principles of good dress-design include color, line, and fabric. Although these features of dress are so closely related that they cannot be separated if a person desires to dress becomingly and in good taste, color supersedes the other two in importance. This is easily demonstrated by the fact that manufacturers and shopkeepers often find that a certain design may be very successful in one color and an absolute failure in another. Also, it is a recognized fact among manufacturers and salespeople that color is what first attracts a customer's attention, particularly in wearing apparel. In almost every case, the color of a gown or suit is decided before the kind or quantity of fabric is considered.

7. The useful application of the theory of color has not kept pace with many of the other branches of art and industry. This is not because its study has not been constantly and successfully followed by scientists, but because those of their investigations which have been made usable for the trained workman are looked upon as being of doubtful value for general purposes.

It is a common idea that the ability of so combining colors as to produce artistic results is less a question of science than of a certain inborn taste, and that unless a person possesses this peculiar gift it is of little use to attempt any color combinations. That certain persons have a decided taste for color is beyond question. Similar cases are found in the field of music, where certain individuals have a most pronounced gift for placing chords

and memorizing melodies. But a lack of this so-called "natural" or "inborn" taste in either field will not prevent an otherwise normally developed person from gaining good results with color if color principles are carefully studied and applied. Once the theory and principles of color are fixed in mind, the combining of colors to bring out the best effects in dress can be done with confidence, and this is work that grows more fascinating the more deeply a person enters into it.

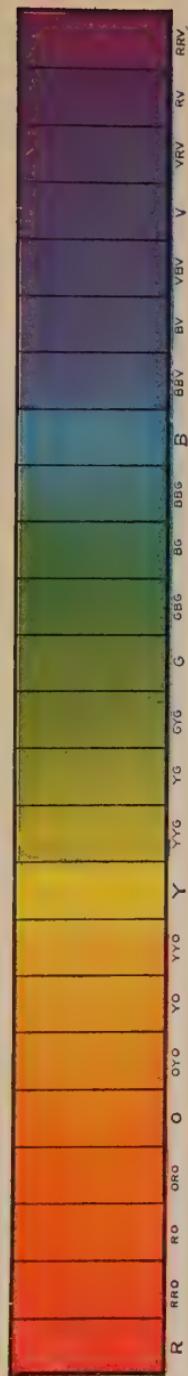
COLOR THEORY

CLASSIFICATION OF COLORS

8. Color is the appearance of an object, regardless of its form, presented to the eye by the action of light rays on the retina. While color is divided into classes, there are no fixed or arbitrary rules for the classification used. The only reason for any classification is to give the worker in colors a basis on which to proceed when using colored materials and when harmonizing them. For the practical worker, any classification adopted must be from the standpoint of actual coloring matter, that is, dyes applied to material, and not from the standpoint of optics, colored lights, etc., which is purely scientific.

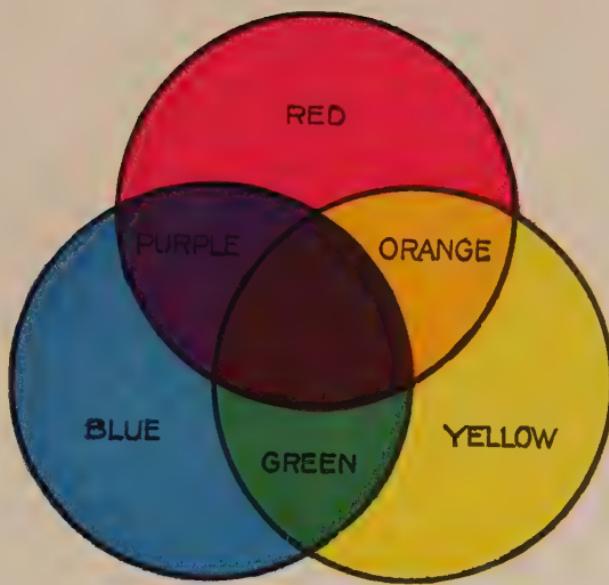
9. The Spectrum.—The colors, violet, indigo, blue, green, yellow, orange, and red, which are known as the *spectrum*, are generally used as a foundation of color study, for they represent the colors found in a ray of light. The spectrum colors may be seen in the rainbow or they may be produced by placing a prism in a dark room and allowing a single ray of light to strike it, the prism breaking up the white light into these spectrum colors.

In considering the spectrum, we do not regard the seven colors as separate, but rather as blending one into the other and producing different hues, as shown in Fig. 1. You will note that between each of the main colors of the spectrum, there are several colors similar to those between which they are situated, for they are made up of these two colors in varying parts. In theory, these colors are named according to the colors of which they are made up. For instance, the color midway between red and orange is called red-orange; the one between red and red-



LD2

FIG. 1



L D 2

FIG. 2

orange is called red-red-orange; and the one between red-orange and orange is called orange-red-orange. In the illustration, these names are indicated merely by the first letter of each, RRO referring to red-red-orange, etc.

10. To make clear the manner in which all the spectrum colors blend, think of the scale shown in Fig. 1, as though you had it cut out and were holding it up in your hand as a circle. This will bring red and red-red-violet together, completing the blending of all of the colors of the spectrum.

The name indigo is not included in this table because it is not needed in practical work in color. In the spectrum scale, it is between blue and blue-violet.

11. Primary Colors.—Conclusions as to what are the primary colors of the spectrum have been repeatedly altered with the progress of scientific investigations. Sir Isaac Newton named seven colors in the spectrum and called the entire seven colors primaries. Later, Sir David Brewster performed experiments from which he concluded that red, yellow, and blue were the primaries. Then Professor Maxwell announced that the primaries are red, green, and blue.

Most of these ideas of the primary colors refer to colored lights. As applied to colored pigments, or dyes, with which the person dealing with the harmony of dress is chiefly concerned, the primary colors are considered to be *red*, *yellow*, and *blue*, because dyes of these three colors in combinations of various proportions will produce every other color of the spectrum, as shown in Fig. 2.

12. Combinations of Primary Colors.—In working with the three primary colors, red, yellow, and blue, the other colors that are formed by combining them are known as secondary, tertiary, and color grays.

13. Secondary colors are those produced by combining or mixing two primary colors. They are *orange* (composed of red and yellow), *green* (composed of yellow and blue), and *violet* (composed of blue and red). Fig. 2 shows very clearly the manner in which secondary colors are formed, thus illustrating circles of the three primary colors arranged to overlap each other. Orange results where red and yellow are combined, green where yellow and blue

are combined, and violet, or purple, as it is sometimes called commercially, where blue and red are combined.

Fig. 3 gives another illustration of the forming of the secondary colors and, likewise, shows the manner in which the tertiaries and color grays are formed.

14. **Tertiary colors** are those produced by combining or mixing secondary colors. The tertiary colors are *citrine*, composed of orange and green, *olive*, composed of green and violet, and *russet*, composed of violet and orange.

15. **Color grays** are produced by the mixing of two tertiary colors. The name *color gray* is used to distinguish a color from *neutral gray*, which is a mixture of black and white. No individual color names are assigned to these color grays because no two attempts at a certain gray ever result the same, due to the varying of each tertiary that may be used in their mixture.

Examples of the color grays that result when the tertiaries are mixed are shown in the bottom section of Fig. 3. Thus, the tertiaries, citrine and olive, combine to form a dark tan tinged with green; the tertiaries citrine and russet, to form a warm brown; and the tertiaries russet and olive, to produce a warm tan. While each of these three results is undoubtedly a color, yet each is referred to as a color gray and in the trade could even be called grayed or subdued colors. Additional color grays will result from the mixture of various colors. In this way it is possible to obtain a variety of colors known under different names; as, for instance, taupe, nickel gray, cocoa, and beige.

PROPERTIES OF COLOR

16. In order to classify colors properly and to be able to give correct information concerning them, it is necessary to be familiar with the properties of colors. The following terms are those generally used to discuss color, when color theory is being considered, and as many of them are often used incorrectly it is well to note carefully their proper meaning.

17. **Hue** is that property of a color which characterizes it as a color instead of a black-and-white value. If to a certain color is added a small amount of another color, as, for instance, when a little yellow is added to red, there results what is known as a *change*

THE PRIMARY COLORS



RED



YELLOW



BLUE

THE SECONDARY COLORS



RED

+



YELLOW

-



ORANGE



YELLOW

+



BLUE

=



GREEN



BLUE

+



RED

produces



VIOLET

THE TERTIARY COLORS



ORANGE

+



GREEN

=



CITRINE



GREEN

+



VIOLET

=



OLIVE



VIOLET

+



ORANGE

produces



RUSSET

THE COLOR GRAYS



CITRINE

+

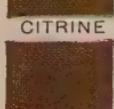


OLIVE

=



GRAY



CITRINE

+



RUSSET

=



GRAY



RUSSET

+



OLIVE

=



GRAY

of hue. A clear idea of hue is valuable in color selection, as it aids in avoiding materials containing colors that are not desirable for certain complexions. For example, a clear gray green might be becoming to some complexions, whereas, if the hue of the green were changed to that of a gold green, it could not be worn except at a sacrifice of becomingness.

18. **Value** is that property of a color which distinguishes it from certain variations of the hue of that color, in the respect of its approaching or receding from black. In other words, it is that property which denotes the amount of dark or light, as expressed by a color. For instance, if black is added to a certain color, the color is made darker; if white is added, the color is made lighter. In both cases, there is produced what is known as a *change of value*.

19. Color values are commonly expressed as *tones*, *tints*, or *shades*, but these terms, although used by the trade, do not receive recognition in color theory. *Tone* is another term for value, while *tint* refers to light values or tones of a color, and *shade* refers to dark values or tones of a color. In many instances, the term shade receives an even broader meaning and is incorrectly used to indicate a hue or a light value.

It is well to keep these terms in mind so that the descriptions of new colors, as used by the trade or by fashion writers, may not prove confusing.

20. **Intensity** is that property of a color which represents the purity or the strength of the color. For example, color is at its full intensity when it is made as brilliant as possible, and it loses intensity as it approaches neutral gray.

21. Other Characteristics of Colors.—A **warm color** is one in which there is a predominance of yellow or red, as orange or yellow-orange.

A **cold color** is one in which there is a predominance of blue, as blue, blue-violet, or blue-green.

A **silent or retiring color** is one that is inconspicuous. It may be a very dark color or one in which there is a lack of warmth. Examples of such colors are seal brown, bottle green, plum, gray, and grayed tan.

Pastel is the name applied to the very lightest and most delicate values of colors, this name being taken from the fact that the colors contain so much white that they are chalky in appearance, pastels being simply colored chalks. Many sheer fabrics, such as chiffon, Georgette, and organdie, come in the pastel colors.

COMPLEMENTARY COLORS

22. Complementary colors are those which, by their union, will theoretically produce white or gray. This, of course, can be done with colored light rays, but with pigments it is possible to produce only a neutral gray. Thus, each secondary color becomes the complementary of the primary color that is not used in its own make-up, for by mixing any secondary color with its opposite primary all spectrum colors are employed.

23. A good idea of the complementary colors may be formed on referring to Fig. 4. This illustration does not show all the complementary colors, but enough to indicate how such colors are determined.

In the first row, green is the complementary of red, because green, being made up of yellow and blue, represents the complement, or remainder, of the three colors that make up the spectrum.

In the second row, yellow is the complementary of violet, because violet, being made up of red and blue, represents the remainder of the three colors that make up the spectrum.

In the third row, orange is the complementary of blue, because orange, being made up of red and yellow, represents the remainder of the three colors that make up the spectrum.

In the fourth row, red-orange is the complementary of blue-green, because the red in the first color is tinged with orange, which is the complementary of the modifying hue—blue—in the second color.

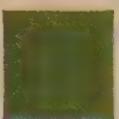
In the fifth row, yellow-orange is the complementary of blue-violet, because the yellow in the first color is tinged with orange, the complementary of the modifying hue—blue—in the second color.

In the sixth row, green-blue is the complementary of red-orange, because the blue in the first color is tinged with green, which is the complementary of the modifying hue—red—in the second color.

COMPLEMENTARY
COLORS



RED and GREEN



YELLOW and VIOLET



BLUE and ORANGE



ORANGE-RED and BLUE-GREEN



ORANGE-YELLOW and BLUE-VIOLET



GREEN-BLUE and RED-ORANGE



SIMULTANEOUS CONTRAST

24. The subject of **simultaneous contrast**, which is the effect of one color on another or on a neutral when they are used in combination, is an intricate part of color theory and need not be understood in its entirety by one who is studying color chiefly for dress purposes. However, it has a definite bearing on color selection and combination, so it will be to your advantage to observe the effects of various colors on the same person and to note the effect of one color on another in combinations. For instance, you will note, by observation, that some colors seem to bring out sallowness or undesirable colors in the skin, while other colors enhance its appearance. Also, you will observe that colors, when combined, usually seem somewhat changed in appearance, some colors being intensified, some subdued, and others made to appear very crude or ugly by combination with certain colors.

25. Observations on Simultaneous Contrast.—As you observe the effect of one color on another, you will note the following points, which it is well to keep in mind in the planning of color combinations:

1. A light color appears lighter in combination with a dark color or with a dark gray than it does with another light color or with light gray.
2. A dark color appears darker in combination with a light color or with a gray than it does with another dark color or a neutral.
3. A gray combined with a color seems to assume a tinge of the complement of this color; as, for instance, if gray and red are combined (unless only a small amount of red is used), the gray will assume a slight tinge of green, which is the complement of red.
4. In like manner, if contrasting colors are combined, each will appear to assume a tinge of the complement of the other; as, for instance, if blue and red are combined, the blue will apparently assume a slight tinge of green, which is the complement of red, and the red will apparently assume a slight tinge of orange, the complement of blue.

Sometimes, the last two effects cannot be distinguished clearly by an eye untrained in color perception. However, it takes but little color training to observe that one color really does have a

pleasing or an unpleasing effect on another, and a little experimenting will usually result in the better color combination.

You may gain an idea of the effect of simultaneous contrast by studying the effects produced on different colors when brought near black, gray, and white, as illustrated in Fig. 5. As you will observe, black tends to intensify most colors, white makes most of them appear darker, and all appear well on gray though its tendency is to subdue them.

COLOR HARMONIES

26. Colors brought close together, side by side, are said to be in harmony when their combined effect is pleasing to the eye and gives the impression of unity. As a means of suggesting possibilities in color combinations, the various kinds of harmony may be classified as *dominant harmony*, *analogous harmony*, *complementary harmony*, *perfected harmony*, and *contrasted harmony*, the names suggesting the nature of the relationship between the colors in the combination. Each of the harmonies, or combinations, may be explained and illustrated as follows:

27. Dominant harmony, sometimes called *self-color harmony*, is produced by combining different values of the same color.

In combining different values of a color to produce dominant harmony, keep in mind the fact that while any of the values of a given color will harmonize with one another, there is a difference, in that not all values will harmonize equally well. Values that are close together in a scale, as for example silver and fog gray, result in softer effects than those farther apart, which often produce striking contrasts. If you desire to use decidedly different, or widely separated, values of any one color in combination, therefore, combine only a small amount of a dark value with lighter values for the most pleasing effect. An example of this is the combining of very dark brown with very light tan.

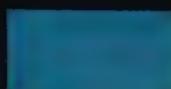
28. Analogous harmony is produced by a combination of hues which are close together in the spectrum scale and are, therefore, analogous, or similar, in appearance. Thus, blue green, green, and yellow green, are an example of analogous harmony. When hues are brought together in analogous harmony they should not be used in full intensity, or brilliancy in dress design except in sheer mate-



RED



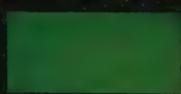
YELLOW



BLUE



ORANGE



GREEN



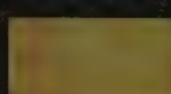
PURPLE



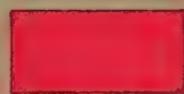
RUSSET



CITRINE



OLIVE



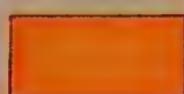
RED



YELLOW



BLUE



ORANGE



GREEN



PURPLE



RUSSET



CITRINE



OLIVE



RED



YELLOW



BLUE



ORANGE



GREEN



PURPLE



RUSSET



CITRINE



OLIVE

rial, but rather subdued sufficiently to make the combination soft and pleasing.

29. Complementary harmony is produced by contrasting complementary colors. Here, again, the colors should be reduced in intensity and the values contrasted. It is not essential that more than one value of each complementary be used, but, in every case, the value, or tone, of one complementary should be lighter or darker than the other. Otherwise, the contrast is too bold for dress design.

In combining the complementary colors, blue and orange, both should be subdued in intensity and one of a darker value than the other. Thus, combining a dark tone of French blue or old blue with a dull tone of orange or old gold would be an example of pleasing complementary harmony.

30. Perfected harmony is a combination of analogous and complementary harmony which, if worked out carefully, may prove more interesting than any of the others. To develop perfected harmony, it is necessary to determine the predominating color, or hue, sometimes called the key color, in an analogous scheme and then to combine the complement of this key color with the analogous scheme. For instance, in an analogous scheme consisting of blue green and blue violet, blue is the predominating, or key, color, being a part of each of the colors. The complementary of blue, which is orange, combined with the original analogous scheme, produces perfected harmony.

31. Contrasted harmony is produced by contrasting a color with a neutral—white, black, or gray—or with gold or silver. The harmony produced by associating any of the colors with the neutrals is, in general, one in which few errors can be made, because these combinations, as a rule, strengthen the associated colors by contrast.

COLOR IN DRESS

DEVELOPMENT OF COLOR SENSE

32. With the principles of color understood, it is well to turn to the application of color in dress, so as to give a conception of color names as they are applied to dress, to consider the means of suggestion and inspiration for the combining of colors, to form

harmonious and appropriate color combinations, and to determine the colors best suited to the various types.

In contrast with theoretical color names, which state definitely the primary colors of which a hue is made, color names as applied to dress usually suggest the nature of a color by associating it with some object. However, the practice you have gained in learning to distinguish the elements that make up the colors that have already been mentioned will aid you in determining comparatively the value, the hue, and the intensity of practically any of the new dress colors that are brought out from time to time. Thus, you will be able to use them intelligently and correctly in combinations and to distinguish their merits as applied to various types of individuals.

COLOR NAMES

33. Sources of Color Names.—To attempt to give all the names applied to colors would be a tremendous undertaking. There seems to be a color for nearly every known thing, be it animal, vegetable, or mineral, but most of them are justifiable, for, as will be observed in nearly every case, each color is named according to something that it resembles or to which it is related. For example, the well-known Nile green is supposed to represent the color of the water in the river Nile; emerald, to represent the color of the emerald; and so on.

Colors, like styles, are influenced considerably by events of various kinds, and new names to meet new conditions are continually putting in an appearance; as for instance, Alice blue, named for Alice Roosevelt; Harding blue, for Mrs. Harding; also, all the Egyptian colors—coptic, blue lotus, sakkara, mummy brown, Egyptian green, and carnelian—doing honor to the reclaiming of Tutankhamen's tomb.

Attempts are being made to establish a system whereby colors may be designated by certain degrees of hue, value, and intensity. This, of course, will prove an accurate means of identifying colors, but until such a method has been established it will be necessary to rely on the association of colors with objects.

A close study of all color names that are met will surely prove very interesting, and will, by association with the object or the occasion for which or from which it is named, help to fix them in the mind. However, it is well to bear in mind that all colors are derived from those which form the spectrum.

34. Color Cards.—A thorough knowledge of the various color names that are applied to materials for dress may be gained from the color cards issued from time to time by dealers in such materials, as well as by textile manufacturers and dyers. So many cards have been issued giving different names to the same colors that an attempt at standardizing the various colors has been made by those concerns that have united to form what is officially called The Textile Color Card Association of the United States, Incorporated. This association has issued cards that should eventually prove valuable not only to manufacturers, but to dealers and individuals as well, for the colors are so numbered that it will be possible to match all materials and threads by number, provided the numbers assigned to colors by this association are adopted by all textile and allied industries.

35. In the numbering of the colors, a system of standard numbers has been established, which gives to each color a number consisting of four figures and expressing as nearly as can be done the character of the color. The first, second, and third figures indicate the parts of which the color is formed. Thus, the first figure indicates the foundation color used; the second, the principal color used as a blend; and the third number, the color used as a secondary blend. The fourth figure of the color number indicates the strength of the color designated by the first three figures. In addition, the abbreviation S., for standard, and O., for season number, is prefixed to the color number in order to avoid possible interference with established numbers.

36. The colors and the strength of color to which these numbers refer are as follows:

1st, 2d, and 3d Figures

- 1 White
- 2 Red
- 3 Orange
- 4 Yellow
- 5 Green
- 6 Blue
- 7 Violet
- 8 Gray
- 9 Black
- 0 No change

4th Figure

- 1 Lightest
- 2 Second Lightest
- 3 Light
- 4 Medium Light
- 5 Medium
- 6 Medium Dark
- 7 Dark
- 8 Second Dark
- 9 Darkest

Turquoise, whose number is S. 6153, is explained thus:

6	1	5	3
Blue	White	Green	Light
Principal color	Principal blend	Secondary blend	Strength

37. Following is a list of the standard color numbers issued by this association, together with the name applied in each case:

1001	White	2165	Raspberry	4287	Mahogany	6162	Light Blue 6
1041	Ivory	2167	Claret	4383	Chamois	6176	Lupine
1045	Cream	2169	Burgundy	4811	Flax	6183	Copenhagen
1233	Tearose	2173	Ashes of Rose	4815	Gold	6184	Old China
1261	Orchid Pink	2183	Old Rose	4817	Old Gold	6185	Delft
1283	Blossom	2185	Strawberry	4856	Olive Brown	6187	Japan Blue
1345	Leather Brown	2207	Maroon	5005	Emerald	6505	Peacock
1403	Primrose	2263	Carmine	5007	Hunter	6692	Empire Blue
1433	Sunset	2387	Henna	5043	Spring Green	6853	Cadet
1583	Mermaid	3005	Orange	5067	Myrtle	6855	Regimental
1623	Iris	3025	Burnt Orange	5143	Nile Green	6925	Navy 2
1653	Spray	3041	Honeydew	5164	Ocean Green	6975	Navy 3
1683	Horizon	3045	Tangerine	5165	Jadeite	6985	Midnight
1783	Vestal	3083	Tan	5183	Mignonette	7003	Violet
1803	Mist	3097	Oakwood	5185	Reseda	7005	Pansy
2003	Scarlet	3115	Maize	5385	Bronze	7007	Purple
2005	Cardinal	3183	Écru	5413	Chartreuse	7123	Lavender
2007	Dark Cardinal	3185	Fawn	5483	Moss	7163	Lilac
2009	Garnet	3187	Beaver	5485	Olive	7183	Orchid
2035	Geranium	3285	Gold Brown	5495	Evergreen	7185	Amethyst
2045	Golf Red	3295	Brown	5505	Golf Green	7187	Plum
2063	Cherry	3485	Topaz	5815	Tarragon	7195	Wisteria
2064	Indiana	3842	Buff	5823	Sage	7205	Fuchsia
2065	Ruby	3925	Chestnut	5827	Bottle Green	7285	Magenta
2067	American	3928	Seal	6005	National	7814	Heliotrope
	Beauty	3945	Tobacco	6007	Yale Blue	7817	Prune
2073	Blush Rose	3948	Negro	6053	Saxe Blue	7905	Egg Plant
2103	Pink 1	4004	Jasmine	6055	Electric	8065	Steel
2105	Pink 2	4005	Lemon	6057	Sapphire	8067	Slate
2107	Pink 3	4025	Golden Rod	6065	Bluebird	8103	Zinc
2108	Pink 4	4104	Fallow	6083	Marine	8105	Pelican
2109	Pink 5	4115	Leghorn	6085	Navy 1	8111	Pearl Gray
2114	Rosebud	4123	Apricot	6103	Light Blue 1	8113	Silver
2131	Flesh	4133	Maple	6105	Light Blue 2	8115	Nickel
2133	Coral	4135	Honey	6107	Light Blue 3	8843	Castor
2135	Laurel Pink	4183	Champagne	6109	Light Blue 4	8845	Taupe
2145	Salmon Pink	4185	Beige	6123	Cornflower	8935	Smoke
2149	Lacquer Red	4186	Deer	6153	Turquoise	8965	Graphite
2163	Wild Rose	4285	Terra Cotta	6161	Light Blue 5		

COLOR COMBINATIONS

38. With an understanding of color properties, contrasts, and harmonies as a foundation, training the eye to observe and the memory to retain a clear conception of colors and combinations of colors will develop skill in selecting colors and forming unusual combinations for dress.

39. Sources of Inspiration for Color Combinations.—The ways in which to become familiar with color combinations are numerous, and many are the designer's resources. Nature is ever ready to suggest beautiful combinations of colors, be it in cloud and atmospheric effects, springtime budding, autumn foliage, flowers, minerals, animals, birds, or insects.

Another means of studying color is by visiting museums or exhibitions to observe effects in china, glass, and textiles, including tapestries, rugs, and old embroideries and laces, or the art galleries for the inspiration that may be obtained from old and new prints and from the exhibits of old and new masters in art.

Again, the ballroom, horse shows, and other places where variety and gaiety in dress may be seen help to give ideas of color, to say nothing of the theater and even the motion-picture play-houses, where old-period gowns and other equally interesting styles and colorings are often portrayed. Inspiration may be had also from the beautiful colors in the shops and show windows. Indeed, many a beautiful gown has been created by designers who, having seen some beautiful creation, were inspired to apply their own knowledge of color, line, and fabric.

40. Forming Color Combinations.—An excellent idea for a beginner in the study of color is to experiment in forming color combinations, grouping various fabrics and trimmings according to combinations suggested by different sources of inspiration. A piece, or scrap, bag usually includes possibilities for this work, and samples of material obtained from the shops may be used to advantage.

A color card, such as that previously mentioned, also will prove helpful in the forming of combinations. As an aid in using this card to determine harmonious color combinations, you will find Table I a convenient reference. All the colors mentioned in this table are named according to the standard card and, therefore, the exact tone and hue of each of the colors suggested for the combinations will be evident. If you wish to use this table for reference and have no color card at hand, you will be able to determine, to a fairly accurate degree, the nature of the colors by referring to Art. 37, where their descriptive numbers are given.

41. A study of the table will reveal its possibilities. In the top row are listed the standard colors most commonly used for

dresses and wraps. In the second row, a number of other colors, each of which might be used in a large amount in combination with the first color, are given. The third row suggests colors that may be used sparingly, or in smaller amounts, with the garment color. In the last four rows are given suggestions for combining colors for an embroidery or a beaded design, for a trimming effect to be developed in ribbons or fabrics, or for some ornament or other detail that may be selected as trimming.

In every case, the color first suggested to be combined with the garment color is one that may be safely selected by even an amateur in the use of colors, while the other colors suggested, in the order given, require a little more skill than the preceding one to make the combination pleasing. For instance, if a large amount of beige were to be combined with navy, the design would not require so much care in the planning as if delft blue were to be used. Or, in small quantity, gold can be combined to advantage with navy more easily than can emerald green or chartreuse. The same holds true in regard to the embroidery or other trimming suggestions, the first combination of colors being more adaptable than the others.

You will note that the table includes six colors that are used principally for street wear and six, for evening or summer wear. After studying thoughtfully the combinations suggested for these colors, you will have no difficulty in selecting various other colors to use in combination. However, until you feel absolutely confident of your ability to combine colors harmoniously, practice developing rather conservative schemes, for they will give you assurance in forming more unusual and daring color schemes later. Besides, in most cases, the conservative color combination is the more desirable. Of course, the material itself has much to do with the selection of color, a brighter color often being permissible in a soft, sheer fabric such as chiffon, but not in one having a high luster, as satin.

42. Taste in color is largely a matter of civilization and cultivation. The nearer a person approaches the savage, so far as civilization is concerned, the greater is the inclination for brilliant colors; yet it is true that many excellent color effects are attained by savage races. While such striking combinations cannot be generally applied to dress, they are advantageous for certain gar-

ments and the ideas suggested may be successfully employed in subdued tones.

Nature is a good criterion in this regard. It is noteworthy that she uses but comparatively small quantities of the intense or bright colors. Her greens, grays, and browns are enlivened by but small touches of blue, red, orange, and other bright colors. Then, too, any color in nature that is ordinarily considered to be a brilliant color will be found, upon examination, to be grayed. What is ordinarily judged to be a brilliant blue sky is really a grayed blue on account of the particles of dust in the atmosphere; even an apparently bright red poppy will, if studied carefully, reveal considerable blue in its effect, due probably to the peculiar grain or texture of the petals or perhaps to some other cause. Thus, every so-called brilliant color in nature will be found to be grayed or subdued to some extent.

In forming color schemes, therefore, you will do well to be influenced by nature's suggestions and follow her proportions and subdued colorings in so far as they may be applied to dress.

COLOR FOR INDIVIDUALS

43. Attractiveness in dress comes as a result of expressing dress principles correctly. The importance of the place that color occupies is understood when it is realized that often merely a choice in color will make a bad choice in line or fabric less noticeable. Sometimes a fashionable color is especially becoming and is therefore of twofold value. Again, the fashion value of a costume may be its only redeeming feature. But for true art in dress, one must work for a well-balanced assembling of all the essentials.

44. Ability of Color to Enhance Natural Qualities.—How colors can be chosen to bring out the best that is in one is demonstrated by a woman who is extremely artistic and makes exquisite rosebuds and buttonhole bouquets for sale. She says that she always makes her little bouquets so that they will inspire the optic nerve of observers to find color in the face of the wearer.

Holding up one bouquet made of two half-open buds, one a light strawberry pink and the other a bright ocean blue, she said, "You see, if a blue-eyed, pale-cheeked girl comes to buy a bouquet, I put a little pink bud up near her face and a blue one down a little,

so that when the eyes of those who observe her catch the flush of color in the bud, they will look up at the face and find the pretty flush there. Then, the blue one will carry the reflection to the eyes and make them appear a little deeper blue than they would otherwise. The optic nerve, you know, has not had time to lose the pink color nor the blue color that the little bud reflected.

"To a winsome, brown-eyed girl who has color, I give a pretty yellow or topaz bouquet, bright enough to attract the glance of the observer first; then, when the eyes of the girl come into view, they show a beautiful deep brown.

"If my patron has brown eyes and no color, I put a topaz and a pink bud side by side in a bouquet so that the eyes catch both colors at once, and these are reflected in the face of the one who wears the bouquet."

Thus, you can spend hours, happy, delightful hours, studying color, for the more you study color, the more will you want to study and apply your knowledge; and the more you apply your knowledge, the more you will enjoy color, thus making a happy circle. And never again will you be satisfied to say blue or a certain variety of blue is your color. You will know for a certainty whether gray-blue, green-blue, or violet-blue is becoming to you, whether scarlet, garnet, or mahogany is the right tone of red for you, or whether you can wear myrtle, reseda, or bronze-green.

45. Relation of Color to Fabric.—Entirely aside from the pleasure that you will get from the knowledge of color, think what this will mean to your clothes. Think of the beautiful background for your personality that you can produce by knowing just what colors you should employ to bring out your good features and to conceal your bad ones. And when you are thoroughly interested in color, think how fascinating it will be to find just the right fabric with just the right color in it.

Hard-surfaced fabrics seldom have the mellow, rich, deep colorings that are to be found in the soft-finished fabrics. The threads of fabrics are almost alive—practically all of them, as you know, are secured from vegetable or animal growth—and they must be treated tenderly in order to bring out their greatest beauty. Beauty of texture intensifies beauty of coloring to a large extent; so naturally soft-finished fabrics are becoming to the greatest

number of people, especially to women who have lived long enough to appreciate the beautiful and to desire their clothing to be tenderly soft and friendly.

FACTS GOVERNING THE SELECTION OF COLORS

46. The selection of the right color for dress usually results in great satisfaction to everybody concerned. Most persons experience real pleasure or displeasure from different colors, some claiming that certain colors affect their disposition, that is, cause happiness or depression, according to the way in which the individual views them. It cannot be disputed that different colors produce different effects on the mind—that they excite different and varying states of feeling. This undoubtedly accounts for the pleasure and comfort so often experienced in wearing some particular garment. But aside from the mental effect that colors produce, there are certain factors that should influence every woman in the choice of colors for her costume. And the more attention that she gives to these factors and their application, the more successful will be her garments from every standpoint.

47. Individuality Expressed by Color.—Color is and should be made to express individuality. Often it is made to do this only crudely, even offensively, and too often it serves to express but the foolish desire to attract or to be attired in what is considered to be the very latest fashion. Color should charm and delight the observer and fit in most harmoniously with surroundings; it should be an expression of one's best thoughts. Love of color is not to be condemned, for any knowledge of it can be improved by study and practice. Colors should always enhance real beauty of face and form and prove an aid in clarifying and idealizing plain features of face and figure. Too often is color allowed to lessen the effect of real beauty and to accentuate ugliness or plainness of feature.

In selecting color for herself, a woman must always make sure of whether it suits her individuality and not rush headlong after the newest color on the counter simply because it is new. Usually, a sufficient number of colors are brought out each season to suit all types and to meet all demands. Personal coloring depends on health and happiness, as well as on sickness and sadness, so that

a color that is becoming at one time may be found very trying at another.

48. Influence of Skin, Hair, and Eyes.—Besides other factors that have been pointed out, it is as essential to take into consideration the color and the texture of the skin as it is to consider the color of the eyes and the hair.

When the complexion is highly colored, more striking contrasts may be freely used, but care should be taken not to have the contrast too marked, for then the face will appear flushed. Pale, clear complexions require more delicate colors, or those which are not too intense, in order to avoid a decided contrast.

In connection with the complexion, the expression might be considered. One whose expression is animated and alert, can usually wear bright colors successfully, but when one is inclined to seriousness, it is more profitable to wear colors that are of a somewhat subdued nature.

When nature begins to dim the color and brilliancy of the eyes, to fade the complexion, and to turn the hair from its natural color to gray or white, a readjustment of color is advisable. The tone or the hue must be varied; that is, lighter or darker values should almost invariably be selected.

49. Brilliant, hard, cold colors should be avoided by the mature woman; in fact, not every young woman or young girl can afford to wear such tones. For instance, pure blue, red, or yellow as seen in the spectrum, grass green, the popular golf red, and similar colors that are launched forth nearly every season as being "the latest thing" are so strong that they rob the wearer of all the natural color of skin, hair, and eyes, robbing even a young, vigorous girl of her animation and charm. The use of such colors even as trimming is a mistake commonly made by women lacking in colorful skin, hair, and eyes, and not using artificial coloring, such women unquestionably believing that because of their own lack of color it is the correct thing to do.

50. Applying Simultaneous Contrast.—Another point to consider in deciding what colors are most becoming is that, as simultaneous contrast points out, a color not only reflects its own tint on the face of the wearer but also its complement. Therefore, such colors should be chosen that will give a person neither a

faded, unhealthy tinge nor too harsh and florid an appearance, but that will enhance her particular beauty. It is well, also, to remember that surprising changes are brought about in a person's appearance by light showing through colored fabrics, such as those used in gaily colored parasols or transparent hats. Thus, a green parasol or sheer-brim hat makes red hair appear brown; red lips, brown; white skin, green; black gloves, greenish-brown; and a green coat, deeper green. Also, an orange parasol makes a snow-white forehead appear orange colored; rosy cheeks, scarlet; red lips, scarlet; the neck and skin, where the reflected light strikes, orange; yellow gloves, yellow-orange; and a black coat, maroon.

A very ugly combination can be made by putting together two different tones of the same color. In such a case, simultaneous contrast takes place with a disastrous result. This is often what is meant by the saying that one blue kills another, or one red kills another red. So, great care must be exercised, for materials that appear of a certain color in large quantities have a different appearance in a smaller quantity.

51. Effect of Light on Color.—Color in dress materials is differently affected by daylight and artificial light, all colors being lessened or increased in richness, brilliancy, or beauty, by the kind of light in which they are worn. Therefore, in selecting colors, the materials for evening garments should be examined under artificial light and those for day wear in daylight; also, in selecting silent-tone fabrics, the influence that would be exerted by other colors or more brilliant hues should be avoided. For instance, if a very dark blue is desired, it should be taken where it may be observed alone; that is, so that its color will not be detracted from by other colors and just the right idea of its tone and color may be formed. Very often a soft, beautiful color will be killed by a color that is more brilliant.

52. Seasonal Adaptability of Color.—Still another factor to be considered in connection with the selection of color is its seasonal adaptability. Shakespeare's advice to actors to "suit the action to the word" might well be paraphrased in advice to women to "suit the color to the season." Climate and season are closely related to the color and the weight of garments, and they demand considerable thought if a person is to be appropriately and artistically dressed.

It is distressing, unless all is in accord, as in sports attire, to see a woman dressed in red or warm brown on a warm day in June or July. Although beautifully glowing in winter weather, such colors are shunned by the wise dresser in warm weather. Instead, she will wear gowns and hats of blue and its related colors, green and violet, and what are considered to be cool colors, so as not to produce a sense of warmth or heat.

COLORS FOR VARIOUS TYPES OF WOMEN

53. As an aid in the selection of color, Table II, which serves to show which colors may be worn successfully by the recognized types of women, is given. The three principal types are the blonde, the brunette, and the gray, but under each one of them there is enough variation to make numerous other divisions necessary.

To make this table of the most practical use to yourself, study the types given until you find the one to which you belong. Then note what colors you can wear with good effect and what ones you should avoid.

54. This is very complete, but your age, your style quality, your circumstances, your buying ingenuity, or your deft use of cosmetics, may make it possible for you to slip into a more pronounced type than that of your actual color rating. For example, you may transfer from the "auburn brunette" to the "colorful brunette," from the "gray" to the "pink and white" type, from the "pale blonde" to the "clear blonde," or vice versa.



the less spick-and-span women of the same type; but even when brown is becoming, it cannot be worn in the pronounced tones unless

55. Influence of Grooming on Color.—What colors you can wear depends somewhat on the care you give your person. Carefully groomed women can wear more definite colors than

one is very careful that the hair is brushed to brightness and the face and neck are so thoroughly cared for that there is no suggestion of sallowness to be accentuated by the color worn.

Carelessly groomed women will find navy blue less critical as a color than almost any other, while the perfectly groomed woman makes navy, in a soft fabric, yield her a full 100 per cent. as a compliment to her care and thoughtfulness.

ADVANTAGES OF A COLOR PLAN

56. The wisest plan for every woman, except one of unlimited income, is to decide on a certain color scheme and cling to it no matter what temptation there may be to purchase fabrics or trimmings that will conflict in color with coats, dresses, and hats already on hand.

One of the darker colors, such as navy blue, brown, gray, green, or black, should be the foundation color, the choice being the particular one best suited to coloring, size, and needs. To supplement this color, one or two others may be chosen, which harmonize with the foundation color and at the same time relieve monotony.

57. Color Plans.—Let us say that you have decided on *brown* as your foundation color. In such case, complete your winter street outfit, consisting, as it may, of a coat or a two- or three-piece suit, with hose, shoes, gloves, and a hat of the proper color. Decide on brown for your extra dress, but for the trimming choose one of the other colors that you like to wear but that will harmonize with brown. Green is lovely with brown, as are also the rust shades and all the tones of tan through beige to cocoa.

As warmer weather comes and brown seems wintry and heavy, lighten the effect by using tan for a foundation color, shading into yellow as summer approaches. Green is cool and effective for summer, too, and will look well with your tan accessories.

When there is need for more than one evening dress, it is practical to plan a definite scheme for use under artificial light, having the colors entirely different from those used in the daytime, but, of course, equally becoming.

58. If, instead of brown, you should choose *navy blue* as your foundation color, contrast may be furnished by gray and Copen-

hagen blue or tan and the rust shades, the blue and rust giving place to turquoise and rose for summer or evening wear. The hose worn with navy blue may be in shades of tan, or may be gray or black, depending on the color chosen for second place. Shoes and slippers may be brown, gray, tan, or black, while hats and gloves should harmonize with the other accessories or provide an accent of color contrast. When it is possible to have more than one hat, choose a brighter shade for one than the other so that the dominant mood may be more readily expressed.

59. The silvery-haired woman of fresh pink-and-white color and the perfect blonde will find *gray* a fitting background. If you are of either type and your eyes are blue, choose Copenhagen as a secondary color. With brown eyes, rose will be a wiser selection. Imagine how lovely would be a gray Georgette afternoon frock with slippers and hose of a matching shade and a smart hat of rose or blue. If the figure is short, the hat should match the dress, the colors mentioned being introduced merely as trimming.

The shade of gray chosen will depend on use and becomingness. For service, of course, the darker shades are best. When gray is the foundation color, it is not objectionable to plan an entire dress of navy blue which will harmonize most effectively with the gray of coat, hat, and accessories.

60. There is a certain type of woman, usually of a lively coloring, who finds dark *green* an ideal color, its coldness helping to subdue the brilliancy of hair and skin. The use of tan, especially the beaver shades, is to be advised with green, while for warmer weather *écru*, shading into yellow, is usually becoming. Do not overlook the charm of tan in summer fabrics, as it is most distinctive in sheer weaves as well as in linen and the linen-finished cottons.

61. Many women prefer *black* as the key color in their wardrobes because it is practical, rich, and distinctive, and has the added advantage of being almost always in good style. Because of its appeal on so many points, it is used very generally for street clothes as well as for those of more formal character. Its use is, of course, less limiting than that of any of the colors already mentioned, for it can be worn with practically any color, with the exception of those which nearly approach it. If you care for red and find it becoming, use it with black, or use brilliant green or blue, the orange shades, or deep

yellow, employing these bright colors, of course, sparingly. The softer greens, blues, and rust shades are effective in larger quantities, while a still more subdued effect is achieved by combining gray or tan with black.

Even with black, adhere to a special color scheme in the shades or tints you use with it. If your choice lies with red or green or blue, have such color, or a shade that harmonizes with it, predominate in the trimming.

62. With these suggestions in mind, work out other plans with the aid of Tables I and II, making your selection of color with such care that your appearance at all times may be an example of the quiet elegance that should be the aim of every well-dressed woman. You may feel that strict adherence to such suggestions will result in monotony, but such is not the case. Rather, the use of a single color in this way makes for harmony, and there is no more desirable quality in dress design than this.

COLOR SELECTION FOR SIZE, AGE, AND ENVIRONMENT

63. In the choice of color as well as line, the ideal figure fares best, for color, by its brilliancy or lack of such quality, seems to increase or decrease size. Because of this, it is necessary to observe certain restrictions when the figure is smaller or larger than the average.

64. Colors for the Stout Woman.—There are many rules that will aid the stout woman very greatly and very subtly in producing the illusion of slenderness. First, choose colors that recede from, rather than advance toward, the eye. Hold, in the main, to the quiet colors, such as seal brown, midnight blue, bottle green, dull black, blackberry purple, the grays, and the deep tans. These make outlines less definite, help the observer to lose sight of bulk, and thereby make the size of the figure inconspicuous. Besides, they are always smarter than the more conspicuous colors.

65. Colors for the Slender Woman.—When a woman's measurements are smaller than the average, she may indulge her desire for light, bright colors and shimmering silk, considering becomingness first, of course. As a color becomes more luminous, its tendency to increase size becomes more noticeable, so that white must receive first place in the wardrobe of the slender woman,

with yellow next, then red, and so on down the scale until green and blue are reached. In their most brilliant shades, the latter colors are very conspicuous, but as they approach white they become much less noticeable than the corresponding values of either yellow or red. It is because of this that blue and green are called retiring colors. Considering this, you will realize the necessity for leaning toward the warm, advancing colors, when it is desirable to increase the apparent size of the figure.

66. Adapting Colors to Becomingness.—In selecting colors, remember that it is possible to adapt practically any one to becomingness. If very brilliant colors seem undesirable for the stout figure, they may be dulled sufficiently by the use of a veiling of neutral-colored chiffon or Georgette, while the dark colors are readily made becoming to the slender woman by brilliant trimming so applied as to relieve severity and break up the surface of the garment. Striking color contrasts are attractive on the slender figure.

67. Relation of Color to Age.—In color selection, there is always the necessity of deciding finally about a shade or tint that is in harmony with the years of the woman intending to wear it. Bright colors may be the choice of the young girl provided her type and coloring allow her to wear them, but the brilliant hues must be shunned by the older woman because of their tendency toward accenting lines as well as the slightly faded appearance of skin and eyes that sometimes accompanies the passing of years. It is permissible for the mature type to use brilliant trimming, but even this must be judiciously used, so that her subtle charm will not be overshadowed.

68. Color and Environment.—As the use to which a garment is to be put affects its design, so does this feature affect the color too. A business girl might choose exactly the same design and material for an office dress as would a girl whose chief concern during the day was amusement and sports, but she would not, as a rule, choose the same color. The tailored frock of the girl in an office must serve a utilitarian purpose and so must be of a serviceable color, while the frock intended for sports wear might be of any bright, becoming shade.

The same is true of dress-up clothes. If there is no mode of transportation available but a public conveyance, such as a street car, the color chosen for an afternoon dress should be much less conspicuous than if a motor car is at one's service.

FABRICS AND THEIR ADAPTABILITY

IMPORTANCE OF INTEREST

1. The mere sight of lengths of uncut material has a certain fascination for most of us, and our creative instinct yearns to fashion these fabrics into wearable garments, examples of practicability and beauty. In some persons, this feeling is more intense than in others, but wherever it is present, it should be encouraged. Try to acquire the "knack" of visualizing a finished garment, in silhouette at least, so that just the name of a certain fabric will conjure up a picture of it developed into an ideal gown, wrap, or suit.

Organdie, to practically every woman's mind, means a frilly, youthful frock; batiste suggests the daintiness of baby clothes; and serge calls up a picture of tailored things. Of course, many materials are more difficult to visualize in garment form than these, but there are certain types of designs particularly appropriate for all of the familiar fabrics. This does not mean that it is impossible to adapt a material to a design, but the results are better when one accepts the limits placed by the weave and texture of the cloth.

2. Appreciation of Textiles.—A prominent textile manufacturer said on one occasion, "Women must learn to appreciate textiles in order to use them properly." Further conversation with him showed that he had considerable sentiment regarding the use of fabrics for certain purposes. He felt the personality of fabrics, as it were, and sensed the harmony of certain weaves with the temperaments of their wearers and the rightness of the occasion.

The textile industry is very important, being one of the largest industries in the world. Hundreds and hundreds of people of artistic ability lend their energies toward making beautiful fabrics, and the woman who knows how much skill and effort are put into

the creating of one yard of silk, one yard of wool, or a bit of lace, cannot handle a piece of material without experiencing a certain amount of appreciation and admiration. When she has this feeling, or attitude, toward materials, she will intuitively know how to use them properly.

PROPER SELECTION OF FABRICS

3. Factors Governing Selection.—In the selection of materials for garments, their color, weight, texture, design, and durability must be considered. Then, too, the type and age of the wearer and the emphasis of fashion should not be overlooked, for they have much to do with the choice of materials.



morning or afternoon wear.

In using hard-surfaced fabrics, pay particular attention to the color. In such fabrics, the softer the tone, the softer will appear the garment when worn. On the other hand, in materials with an appearance of depth, such as crêpes, satins, and velvets, brighter colors may be used, as these weaves have a tendency to cling to the figure and thus give a softness of line that modifies the hue.

If one desires to express fashion's newest in color, it is often advisable to buy moderate-priced fabrics, especially for evening attire or dressy dresses, and to work for effect rather than for durability. If one adheres to a becoming neutral color in soft, even texture, one may safely buy expensive fabrics and use them again and again.

5. Texture.—The texture of material also is a definitely important factor and bears a close relation to color. For instance, maline is often put into an evening gown for color, and while it would seem that the whole point centers on color, the texture has much to do with it. If it were not sheer, the entire effect would be lost.

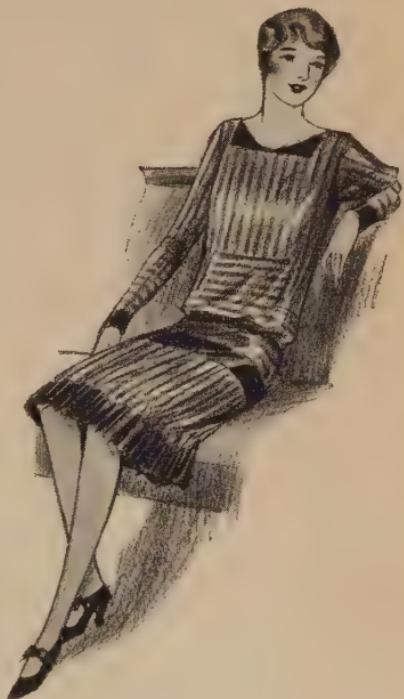
Sometimes broadcloth, sometimes cheviot, sometimes wool crêpe is in vogue. If one buys extreme weaves in any of these fabrics so that they are novel rather than standard, it is very likely that only one year's wearing will be possible, whereas staple fabrics may be used again and again with good results. Cleaning or dyeing and a thorough pressing will make good material look like new. It must, however, be remembered that dyeing tends to make materials limp and lifeless, and to shrink them, so unless the materials can bear this in a satisfactory way, frequent dyeing is not advantageous.

6. Weight.—The weight of a fabric has much to do with the design chosen. A fluffy, airy fabric, for instance, at once suggests a design for frills and puffs. Such a design, in turn, controls the garment lines, because frills and puffs in no wise conform to the silhouette of the figure.

7. Design.—For the sake of harmony, always give careful consideration to the design of a fabric. Large-figured materials with prominent patterns demand the greatest attention, because they are possibly the hardest of all materials to develop successfully. A little girl can wear prominent plaids very well, because they are youthful and the lines of her garments are usually straight and simple and not cut up or broken.

The large woman can wear self-colored brocades very successfully, provided the lines of her garment are straight and plain and conform almost exactly to the outline of her figure. But the small woman, the same as the child, should avoid such materials, for she will not appear to the best advantage in them. While it seems that large-figured materials would have a tendency to make small women appear larger, the brocaded figures on a small woman are likely to appear so prominent that the effect is not pleasing.

In pompadour silks, however, the opposite is true. Taffetas with large bouquets of flowers are more attractive for the small woman,



provided they are made in a fluffy fashion or they are puffed in such a way, as in a pannier skirt, as not to appear broken or crushed; yet one should always remember that the heavy brocades, unless of taffeta, should be made up in straight lines, with the design as unbroken as possible.

8. To obtain proper results in using fabrics having designs, always guard against the use of contradictory lines, or those that do not run in the same direction. For instance, a round, square, or pointed yoke in striped fabric should not be combined with belt or sleeve trimming used in an opposite way. Such material can be used harmoniously in one garment, provided great care is taken to balance it correctly. However, if stripes are used crosswise in the yoke, belt, or cuffs, then the remaining stripes of the garment should, in nearly every case, run lengthwise in order to make part of the material appear as trimming and the other as the body of the garment.

Sometimes a pleasing effect may be had in one garment by arranging the stripes so as to be vertical, horizontal, and diagonal, but, as is often seen, the effect is not pleasing, for it is a difficult style to develop successfully and only the most courageous would attempt to construct a garment in this way and expect it to be successful.

9. When plaids and stripes are used together, you will find that it is practically impossible to produce an agreeable effect with them because one detracts from the other, producing a definitely inharmonious result. On the other hand, plain material combines admirably with either stripes or plaids, as it has a tendency to modify and yet give the desired prominence to the stripes or the plaid.

Speaking of plaids and stripes brings to mind a woman of rather large stature who dresses her hair very plainly and wears plaid ginghams of vivid colorings in her home. She seems to have an endless number of such dresses, but they are so out of keeping with her surroundings as to jar your "respect for fabrics." Plaids are beautiful. There is really nothing prettier for children than plaid ginghams; but they are rarely suitable for a woman whose size will permit of no emphasis.

10. Durability.—In the selection of fabrics, one must consider the frequency of wearing. A chiffon dress will bear only a quarter the wear that a crêpe one will, yet for certain purposes and occa-

sions, chiffon is ideal. Again, one might see a metallic cloth and a satin priced the same—the metallic cloth seeming to be the greater value—but unless wrap, shoes, hose, and even mode of transportation are in accord, the satin or crêpe material is the better selection.

If one can have two evening wraps, or is always sure of keeping out of the weather, a velvet wrap is lovely; otherwise, a cloth one or one of silk is more appropriate.

11. Influence of Size.—Along with the importance of suiting the design to the fabric, there is the necessity of suiting the fabric to the type of figure for which the garment is planned. For instance, crispness of weave, as characterized by organdie and taffeta, is particularly becoming to the *slender figure*.

For the woman of slight proportions, linens will be best in the brighter colors, cut and trimmed to overcome any tendency toward slenderizing. Voile, too, requires careful treatment in making for this type so that crosswise lines receive the proper emphasis.

If a clinging silk is used, a slender person should purchase something with a lustrous weave, such as crêpe satin or velvet, but guard against a color that might have a tendency to make her look “prim.”

In the development of woolen fabrics, trimming of braid and tucks will provide the proper break in line for her without taking away from the effect of smart trimness that should characterize tailored styles.

12. It follows that the fabrics that are suited to the slender woman, must be shunned by the *stout woman*. This is of vital importance, for the appearance of a stout woman in organdie or taffeta verges on the ridiculous, and its use is, therefore, much more to be censored than the use of a supple material on the slender type.

In woolens, she can wear all except those having firm, hard-finished weaves, or those with large or definite designs or colors.

If silk is to be purchased, she should consider the closely woven heavy silks. They may cost a little more, but they wear longer; and when one gives thought and time to making a perfect dress, one is happy to have it last as long as it will. Some large women delight in chiffon, Georgette, and lace dresses, but these fabrics must not be used unless a substantial foundation dress is worn under them.

And with regard to foundations, no one needs to use so much care about this feature of dress as the stout woman. It must be

wholly non-transparent. It must fit perfectly. And any dress of lace or sheer material fitted over it must follow the slip silhouette easily but perfectly. Some designers use two and three thicknesses as though they were one, saying the heavier foundation softens the line, weights the fabric, and proves advantageous where grace of line is desired.

Remember that materials with a glossy, brilliant surface, or finish, no matter what the color, are difficult to wear and are not generally becoming, because the sheen and, in some instances, the stiffness tend to make the figure appear larger. Materials of soft finish, on the other hand, make the figure appear smaller. Materials like faille or bengaline, with a definite crosswise grain, are smart and becoming and are best when cut and made crosswise. They hang more limply and, therefore, are more graceful.

For summer wear, good-quality voiles are better than linens, and the crêpe de Chines are better for stout women than the tub silks because they cling, and this clinging quality, after all, is a vital consideration. Swiss, organdie, or ratiné, like taffeta, are too stiff or bulky to give slenderness, so these fabrics must be admired by the stout woman always from a safe distance. All-over lace is permissible if of small design and heavy enough to hang rather than bulge.

The conspicuousness of large-figured fabrics, big stripes, and plaids makes them inappropriate for the stout woman. Instead, she should choose plain fabrics or those with small, all-over designs. Inconspicuous stripes, however, are desirable.

13. Influence of Age.—Aside from all these considerations, fabrics should be selected from the point of view of the wearer's age. Brocades, moiré, and heavily embroidered designs are appropriate for mature, medium-large, or large figures; plain-surface fabrics, plaids, and checks are more suitable for girls and young women; and soft, richly elegant materials usually prove lovely for the elderly person.

Hard-surface materials, such as cheviots and tweeds, are rarely becoming to a mature woman, the softer, smooth-surface materials, such as broadcloth and duvetyn, lending themselves much better to her requirements.

14. Influence of Fashion.—In the selection of materials, fashion must not be overlooked, for each season introduces new fabrics

or revives some that have not been used for a season or two. If a material is chosen that is out of fashion, even though the dress be silhouetted in keeping with the mode of the day, it will immediately be marked as a poor attempt at smartness. So beware and choose your materials just as carefully as your color, observing texture and design with conservative regard for fashion's whims. Watch fashion carefully and then use judgment so as to be safe.

CORRECT USE OF FABRICS

15. Using and Handling Materials.—The proper use of materials is quite as important as the right use of calling cards. One must become familiar with all fabrics and their uses.

Many women make the mistake of thinking that lovely material calls for an elaborate design, when really the opposite is true. Beautiful materials should be made up as simply as possible to allow their own glory to be evidenced, while plain, inexpensive materials often require a little dressing up to make them suitable.

A garment of simple, inexpensive material, well designed, may indicate the appropriate simplicity and taste of the wearer, but take this same garment and trim it with cheap or gaudy lace or trimming and it will appear ordinary. This does not mean that inexpensive materials cannot carry trimming, but that care is necessary in combining trimming and materials that are modest in texture and price. Oftentimes, a piece of percale or calico print can be smartly trimmed with rickrack or novelty braid, whereas it would be spoiled by cheap lace or edging.

Gingham may be made chic and distinctive by means of dainty, crisp, organdie trimming and may be spoiled completely by the use of inappropriate embroidery as decoration.

In handling fabrics, one must learn to tear them wherever possible in order to keep straight grains; to press, steam, or sponge correctly; to handle deftly; and to cut wisely.

Old silks of good quality may often be used as foundations for other dresses. Dresses may be made of wool suits, skirts of out-of-fashion coats, but only, of course, if the material originally was of good quality and has been well taken care of between seasons.

16. Combining Materials.—Avoid using too many kinds of material in one dress; as, for instance, velvet, taffeta, and char-

meuse. Do not use together silk and cotton, or cotton and linen, unless you are positive that the combination is agreeable.

Velvet, because it is silk and because of its sheen, combines well with crêpe, which has practically no sheen and is soft and limp enough to give way entirely to the prominence of the velvet.

When heavy, deep-colored material is used for the body of a dress, and sheerer sleeves are to be used, do not make the mistake of having the sleeve material too thin. For instance, use a fairly heavy quality of Georgette crêpe and not chiffon.

Do not use ribbon for a sash or a collar trimming on a dress that has satin or silk as a trimming, unless you use it cleverly and for a definite purpose. Select material for collars with care. A safe plan is to decide whether the purpose of the collar is to give a light reflection to the face, to soften the neck line, or to serve as a trimming feature. Find your reason; then you will invariably use the correct material.

17. Watch fashions for smart fabric combinations. Observe the garments displayed in the smartest shops. They are usually simpler in design and decoration and carry much less ornamentation than those in the cheaper shops. But the material is of good quality, thus making the point that overtrimmed garments lack beauty in fabric and often their decoration is a camouflage for their cheapness.

If, in buying fabrics, you always remember that those of good quality will last you as long as two dresses, at least, then you will use the necessary care in choosing the color; and in the making you will not cut the fabric into bits so that it can never be satisfactorily reassembled. It is well to remember the old adage, "A good garment half worn out is better than a cheap new one."

Plan always to use fabrics with due regard for their particular purposes. Use them in the right places and glorify their loveliness by means of designs that are wholly appropriate, so that your sewing time will be economized and your dresses give you double wear and satisfaction.

CLOTHES SUITABILITY

RELATION OF COSTUME TO INDIVIDUALS

1. Importance of Individuality in Dress.—The relation of costume to individuals, the way to adapt clothes to one's own individuality, and the value and effect of such adaptation constitute a subject that requires much study, time, and observation, for it involves not only garments and accessories, such as head-dress, footwear, jewelry, etc., but the figure, the motion, the coloring, the occupation and habits, and even the temperament of the wearer.

2. The way in which clothes may be used to express one's individuality is clearly shown by comparing a number of current photographs of prominent women with a group of fashion pictures. The difference will be evident at once. The photographs of the prominent women are pictures of individuals, and in them the individuality of the women stands out prominently. The mannequin in the fashion pictures is merely trying to show a hat or a dress, without any effort to express her own individuality. When you put the picture aside, you remember, perhaps, the hat or the dress but not the individual who wore it.

How many of us look like fashion mannequins when we are dressed up and how many really wear clothes that appear to be especially planned and combined to suit our individual needs and temperament? If we wish to express good taste in dress, we must study ourselves to know our type, or have some qualified person do our dress planning and thinking for us.

3. Influence of Type on Selection.—The word *type*, in the sense in which it is used here, refers to the physical and mental make-up of the individual. While there are no two persons exactly alike, nearly all women may be grouped under certain types according to characteristics, as the youthful, the boyish, the feminine, and

the dignified, although there are types so thoroughly distinctive that they defy classification. For our purposes, however, these four will be considered.

4. The *youthful type* is that woman who, no matter what her actual age, retains her youthful manner and outlook. Instinctively, she selects clothes that emphasize her youthfulness. She will find the bouffant frock in high, light shades, appropriate for formal afternoon and evening wear, while for daytime occasions, she may select for her simple frocks colors that are brighter and fabrics more definitely patterned than can the less vivid type.

5. Because of her participation in business and sports, the modern woman, particularly if she is the *boyish type*, needs a simplicity in the clothes she wears that is best expressed by the type of garments we recognize as boyish. She finds severity becoming and may emphasize it by fabric and design. Simplicity is usually outstanding, and while in some cases, as in evening gowns, the fabric may be elaborate, the style should be in keeping with the features, for even the formal frock may be tailored in effect. It is not always the case that this type is definitely boyish, but, when desirable, emphasis may be laid on this characteristic and a tendency in this direction stressed, particularly when severity of line is modish.

6. Sheer, soft fabrics, in pastel shades and discreetly ruffled, are particularly appropriate for the *feminine type*, this idea being modified for daytime outfits but accentuated for evening. While this type finds the ultra-feminine appealing, she must frequently restrain her liking when more severe styles are smart, for over-elaboration is not in good taste. With a knowledge of the boundary between good taste and bad, she need consider few other details, for to be truly feminine is to be truly charming.

7. A woman of the *dignified type* must take care not to over-emphasize dignity to the exclusion of what should be dominant during youth. She it is who looks well in the draped gown and the darker, more subdued colors. Her daytime dresses should lean toward simplicity, her evening gowns, toward the distinctive effects that rich fabrics, beautifully handled, can give. During youth, quaintness in a combination of youthfulness and dignity is suitable,

but as she advances in years, she may make the most of her leaning toward dignity in dress.

8. So, in studying fashion illustrations for a new frock or a new suit, associate the garment in its entirety with your individual type. Do not, as do some thoughtless women of the mature, severe type, see a gown of fluffy, youthful design on an exquisitely pretty model, a girl who is the very acme of femininity, and then choose that particular gown because it is so very pretty on this unusually pretty girl.

On the other hand, do not choose styles that are too old for you. But if you are forty, do make a vow that you will not wear fashions that are appropriate for the girl of eighteen. Remember that in wearing clothes that are too youthful for you, you lose your background and you have nothing to aid you in concealing the age that your face and figure evidence.

9. Acquiring Style Sense.—In selecting or buying anything, ask yourself this question, "Does it harmonize with my coloring, my features, my figure, and my age, and with the other things I shall wear?" Whether it is a hat, a gown, a coat, shoes, or a purse, consider these points honestly, for it is by complete harmony in every detail that good taste is expressed.

Consider a woman whose best feature is her eyes. She may find a number of colors becoming, but she will choose the color that brings out the color or enhances the beauty of her eyes, in this way emphasizing her own individual charm to its best advantage. Coloring of hair and skin may be brought out in the same way. Emphasis of one's best points in clothes selection is the true expression of clothes suitability, while the blending of individual becomingness in its true sense with the smart and chic should be the ultimate goal of the woman who wishes to be well-dressed. The ability to accomplish this is interpreted as "style sense," truly a sixth sense to be acquired through observation, study, and continual alertness.

VALUE OF INTEREST IN CLOTHES

10. Giving Pleasure Through Costume.—Costumes have a direct purpose, to contribute to the charm of the wearer and to the grace of the occasion. Frocks should please one's friends as well as oneself, and the woman who wishes to express good taste in dress

should vary her costumes as much as her purse and good judgment will allow in order to avoid any possible sense of monotony.

11. The Child's Interest.—When you lose interest in pleasing people, you lose the greatest incentive for making yourself attractive. The desire to be attractive is not peculiar to any age or condition of womanhood, for it is already well developed in the little girl going to school in the kindergarten or the primary grade. It is her especial delight to wear her very best dress and prettiest hair ribbon to win the admiration of the teacher whom she loves.

12. Interest of the Young Girl.—As the child approaches young womanhood, her interest in clothes is accentuated, manifesting itself in an effort toward attractiveness both of clothing and of person. The awakening of this instinct to appear at her best is as deep-rooted as Nature herself and should be encouraged, for it is often at this time that the foundation of future dress habits is laid. Not that a young girl should be encouraged to overdress, but she should learn the virtues of cleanliness, good taste, and good grooming in contrast with overindulgence in cosmetics and conspicuous clothing. There is frequently a tendency in the wrong direction at this time, but properly guided, the young girl may acquire dress habits that will always serve her well.

13. Interest After Marriage.—Then, when the day of days arrives for a girl and the trousseau is to be selected, only the best and most becoming garments are to be considered. However, whether the incentive to keep herself attractive will remain with this girl-woman depends largely on her character, or position in life, or both.

If she is a woman of the true-mother type, she will feel that it is not enough to win the admiration and respect of her mate. She must retain her spiritual and physical attractiveness in order to keep herself young in the eyes of the one she most desires to please. It is not enough to win if she lacks the desire or the power to hold what she has gained.

14. How can a woman hope to keep the joyful respect and admiration of her loved one if she allows herself to degenerate into frowsiness, to wear curl papers, caps, and mussy negligées all day long? To come home day after day and find an untidy, unattract-

tive woman, so entirely concerned with the cares and burdens of the day that she has lost all sight of the need for keeping herself attractive, should not have to be the lot of the husband who has, perhaps, already had his share of a day's unpleasantness.

15. Means of Retaining Interest.—The question often arises as to why we lose this vision and sense of the true value of things. Why have we ceased to value rightly the great power and influence over others that lies in a pleasing appearance and a charming manner? Throughout all ages of human activity, we know that interest has preceded success; no matter how insignificant the task or the thing, we must think about it, plan for it, and, some people say, actually "love it into being." We must be interested in being attractive to know all the virtues of attractiveness.

Occasionally we should go away from our families, familiar surroundings, and associates and get an entire change, thus renewing our interest in the life outside our own circle of interests. We thereby obtain a perspective of our own position that will help our vision and sense of values; and we touch new minds and new interests and realize more than ever the happiness to be derived from just being pleasing.

16. If we could consider our happiness as a concrete thing, rather than an invisible something, distributed over many years, and then definitely see what means we must employ to possess and keep that happiness, it is certain we would set about to retain it. But, unfortunately, unless we do obtain this vision, we get off the highway of happiness and travel the road of self-pity because we have lost the route book at the very beginning of the journey.

Impromptu visits with our friends are as necessary to a development of the soul as love itself. But how are we to acquire friends unless they are first attracted to us? A beautiful woman is rarely, if ever, as gracious as her homely sister, for she feels that her beauty gives her the right of way. But her sister knows that kind-



ness and a pleasing consideration for every one she meets will help her to make friends; and if she applies to this an intelligent, persistent desire for attractiveness, she is sure to be loved and sought by children as well as grown-ups.

CLOTHES FOR CHILDREN AND MISSES

17. Personality in Children's Clothes.—The problem of dressing girls from the time they enter kindergarten to the time they graduate is of great interest to all mothers and may be not only a simple matter but a very pleasurable task if certain principles are kept in mind and applied.

18. Personality in Children's Clothes.—The matter of suiting personality does not enter so definitely into the selection of clothes for children, for it is not until young womanhood is reached that personality is completely developed. However, there are types of children just as there are types of grown-ups, and thought must be given to their clothes so that they may bring out the best features of the children and add to their comfort and well-being.

For instance, there is the plain boyish type of child who looks best in simple clothes and whose play and school dresses seem most becoming to her. Such a little girl should have all her dresses chosen with this in mind. Even her party clothes should be simple in line, but they may be distinguished from her other dresses by the quality of the material and their color, this type frequently looking well in rather intense shades.

Then there is the frilly, dressy type, whose curls and dimples simply ask for dainty ruffles and laces to set them off. As she grows older, too thorough an indulgence in frills must be discouraged, although there may be a suggestion of them in her clothes, particularly her party frocks.

When a child is short and chubby, special care must be taken for becomingness. Long lines may be emphasized and inconspicuous colors chosen, but at the same time youthfulness must be retained.

19. Importance of Simple Styles.—In selecting children's garments intended for school wear, mothers should cling to very simple styles, not necessarily those which lack trimming, but those which are cut on practical lines and may be put on quickly and fastened up securely, so that the child will not be annoyed by feeling that she is "coming apart." The importance of buttons and buttonholes

is therefore a matter that must not be overlooked in children's clothes, and such features should be supplied wherever necessary to keep the garments in a comfortable position on the body.

Clothes devoid of trimming are not necessarily simple clothes. Really simple clothes are those which are cut on practical lines with few seams and which do not require an unwarranted time in laundering. Garments that appear very plain may be so intricately shaped as to require more time in putting them together and in ironing them than the average elaborately trimmed ones; therefore, it is always advisable to keep to straight lines and as few sections as possible.

20. Care of Children's Clothes.—Do not permit children to overlook their responsibility as to their clothes, that is, the keeping and the wearing of them. Teach them to change their good dresses when they return from Sunday School or from a party, for it is impossible to keep dainty dresses in good condition if they are worn for play or they receive rough usage.

When children are young is the time to impress on them the importance of hanging up their garments and of putting them away in drawers or chests; and, in this connection, it is advisable to provide places for their garments. A row of hooks located low enough for a child to reach and small coat hangers will help to keep the little coats and dresses in good condition. Likewise, a shirtwaist box of medium size that is divided at each end into two small compartments is a great help. Undergarments and shoes can be kept in these small spaces, and petticoats, simple dresses, and possibly the Sunday hat, in the larger section.

If children are taught to care for their own garments, they learn to be neat and orderly and they will acquire habits that later will prove real assets to them.

CLOTHES FOR YOUNG WOMEN

THE HOME WOMAN'S COSTUMES

21. Dresses for the home woman should be friendly and should fit into her environment and needs as perfectly as possible and yet be becoming. Every dress should be right in color, line, and texture, and suitable for the individual type. If, in addition to these characteristics, it has a neck line that shields any defects she might have

or caresses a little beauty spot, a waist line that emphasizes youth or conceals its absence, sleeves of a length that will prevent the arms from seeming unattached and awkward, and at the same time entirely convenient for the work that is to be done, then it is indeed a friendly dress—a dress that one will always like to wear and that will ever be pleasing to one's friends even though worn almost continuously.

22. So often we think, "Oh! This is for every day, so it does not matter." But it is our every-day clothes that mark our good taste in dress, that give our most intimate friends pleasure in seeing us. And is it not these friends, after all, who are the most important ones to consider?

Watching every dress and what to wear with it is a good habit for the home woman. When she plans a new dress, it is vital to consider its suitability for her need and her other apparel, and then to make certain that it is friendly and becoming.

23. Characteristics of Home Dresses.—In the making of home dresses, the laundering problem, one's time, the expense, and the adaptability of the dress must be thoroughly considered. Each dress should be so compact that it will keep its shape as well as possible after many launderings. Definitely bias edges in wash materials should be avoided, as should also fulness or ruffles or bunchy trimming that will not allow smooth, easy ironing.

24. Appropriate serviceability is thus of first importance, but becomingness and fashion should not be overlooked. After a while, one usually finds a type of home dress that is becoming, but one need not decide upon a regulation "blue-and-white stripe" and wear it year after year. One's pride has little part in such uniforms and one's ambition always to appear at one's best receives no stimulus.

The time and money used in producing home dresses so that their materials are well chosen, their lines are becoming, and they are properly fitted, is time well spent, for experience thus gained will be of great help in the development of one's best, or dress-up, clothes.

25. Clothes for Outside Interest.—Although the woman whose time is given entirely to home-keeping activities, may feel that her dresses for wear in the home are of the most importance to her, still she must not neglect to supply herself with at least one outfit that

will be of a quality befitting her station in life. Her activities outside the home are quite as important in many ways as those in the home, for it is by entering into them that an interesting view-point of life may be gained and held. It is only by being suitably dressed that she can enjoy these interests to the fullest extent.

The clothes for wear outside the home need not be expensive, but they should be becoming so that, when invitations are received, they may be accepted freely and the occasion enjoyed thoroughly. A simple, seasonable coat, a dress of simple cut but distinguished by its suitability to the wearer and perhaps "dressed up" with a bit of



lace or color, and harmonizing accessories, will have much to do with the home woman's pleasure as she carries on her outside activities.

THE BUSINESS WOMAN'S DRESS

26. Color Selection.—If you are a business woman, you will find it necessary, both as a time saver and for the sake of economy, to guard your selection of color. One color dominating in your business clothes allows real economy and saves time in dressing. For instance, if you decide on dark blue as a foundation color and supply accessories that harmonize, you will have no hesitancy about what choice to make. If you have a dress of one color, a coat of another, and a hat of still a third shade, there will be difficulty in

making a selection and thereby a delay in dressing, simply because of the lack of harmony. And the whole day through you will lack the poise that the satisfaction of a correct costume can give you.

27. Essentials of the Business Outfit.—The business woman should work, first, for cleanliness, second, for neatness, and third, for smartness. She can vary a costume by means of attractive neck finishes or a new waist-line trimming or blouse and thus keep her dress or suit from growing monotonous, not only to herself but to those about her.

28. It behooves the business woman to look her best every business day. Many girls in business spend the bulk of their clothes budget for business clothes, and this is commendable, much more so than for them to buy party and dress-up clothes galore and then to wear such garments out by inflicting them on others during the business day.

The business girl should never wear frilly sleeves, extreme low necks, untidy collars or cuffs, or clothes of which she need be in the least conscious. A stenographer who continually pulls at her shoulder straps or fusses with her hair or cuffs, annoys the dictator, reduces to a considerable extent her own efficiency, and lessens her employer's respect for her.

29. Care in Selection of Outfit.—A business girl should evidence judgment by selecting with definite care all her wearing apparel. Minutes for keeping clothes in repair are at a premium for the modern business girl, social obligations and privileges demanding, as they do, such a great deal of her spare time. So the suit or the dress that can be renovated on a Saturday afternoon or before dinner some evening, shoes that look neat, that bear service, and that can be polished, and hats that will look well after a rain are the ones to select. Umbrella, goloshes, purse, handkerchief, gloves—everything that a business girl wears or carries to business—should be smart, serviceable, neat, and in keeping with purse and circumstances.

Even if the income is substantial, a tendency to overdress should be curbed. It is not only bad taste but unfair to other workers who are less fortunate.

30. Clothes for Social Activities.—Besides her business outfits, on which much of her efficiency as well as her air of suitability

for her position depend, the girl or woman who spends most of her day in an office must have an outfit or two that will provide a pleasing change from the severity of her business attire. It is a good plan, when deciding on material, color, and style for the dressy outfits, to consider their suitability for their first use and also their possibilities as business clothes later on. It is, of course, not always possible to make a choice that will admit of both uses, but this should always be considered.

An afternoon dress, a dinner dress, and a dressy coat, suitable for both afternoon and evening, will take care of most of the outside pleasures of the average business girl. Sometimes it is possible to make one dress, from which sleeves may be removed or to which a lace tunic or some such adornment may be added, do duty for both afternoon and evening wear, but it is the individual who must decide this. Harmonizing accessories are an important feature.

31. The business girl should study fashion magazines carefully and then shop discriminately and deliberately so as to be sure that what she buys can be put on morning after morning until the full value is had from the purchase. But this does not mean that the business girl should dress in a drab, lifeless fashion. All budgets allow business girls a generous proportion of their income for clothes, and it is all needed because of the hard use to which dresses are put and the variety necessary for office clothes, social dress, and vacation togs.

32. Avoiding Luxurious Adornment.—The girl in business should not wear an over amount of jewelry. Plain, substantial rings, few, if any, bracelets, and a necklace, if it is not overelaborate, may be worn, but never earrings, unless, of course, she is in a fashion salon where such personal ornamentation makes for "atmosphere." Lace or extremely sheer hose, luxurious fur coats, and sleeveless blouses are in a class with chewing gum—bad taste for the alert, straightforward girl or woman of business.

33. Attire Befitting Position.—The responsibilities of a business girl must also have consideration when her attire is selected. A new recruit in stenographic work can dress in much more extreme style than a private secretary. The teacher in kindergarten can and should wear brighter colors and more jaunty frocks and suits than the teacher in high school.

In many stores and shops, a plain black costume is required for all workers. Adherence to this makes for economy in dress, but also requires care in the selection of designs in order to have them becoming and yet in full keeping with the requirements.

The dress should always fit the need and not interfere with the work to be done in it. A woman selling from house to house should not have to hold a cape on when she needs her hands to carry her wares. A girl working in a shoe department should wear one-piece dresses that will not pull apart every time she reaches high for a pair of shoes.

Such examples prove that common sense is necessary in equipping oneself to work efficiently. If it is constantly observed and if becomingness and smartness are considered, a successful dress program is sure to result.

CLOTHES FOR THE MATURE WOMAN

34. Charm of the Mature Woman.—The mature woman—the woman past her first youth—owes it to herself, her family, and the world at large to be as becomingly and appropriately dressed as intelligent effort, skill, and available money will permit. On her rests the responsibility, the example, and the standard of right living, and the function of leadership. Also, it is her duty not only to attract and please, but to hold those who believe in her, and by her charming appearance, poise, and dignity to make her particular sphere, no matter how small or seemingly unimportant it may be, radiate joy, peace, and progress.

Nearly everybody agrees with the adage that "a woman is as old as she looks and a man as old as he feels"; at least, there is no doubt that the mature woman has a big advantage over the mature man. By her dress, the woman of today can prolong the advance of maturity and at the same time take on that poise and dignity which the accumulation of years and experience generously bestow upon her, provided, of course, she accepts these years and experiences in the right spirit. Deep down in every normal woman lies the girl nature, and becoming, appropriate clothes make possible the return of the girl spirit in a dignified way that imparts great charm.

Some educators divide woman's sphere into five careers; the period of grade and High School, of college, of marriage, of independence, and of grandmother's estate. They make it appear that

the independent age is the most interesting of all, contending that, after the children are grown up and married, a woman is then free for social, civic, or public life, or for a business career if she should choose it, and that her judgment is best at that age. If all this is true, why shouldn't such a woman develop a whole new interest in clothes—in becoming and appropriate dress?

35. Guarding Against Extreme Styles.—There is no definite or set period when certain styles of clothes are to be worn by women of different ages. The age limit for such style is within the control of every woman herself, and, naturally, the woman who has the most intelligent knowledge and appreciation of herself and her clothes will generally be the best dressed and will convey that undeniable pleasure to observers—a well-dressed and dignified appearance.

There is no reason why a woman of fifty cannot look smartly attired, and so she should. It is not only desirable, but necessary for her to keep active and progressive both in mind and in body, and as women's clubs and good reading matter help to develop her intelligence in other respects, so they are aiming also to help her in selecting the best materials, colors, and styles for her clothes. There is one point, however, that a mature woman must remember; she should not follow the extreme modes of the moment too slavishly nor accept the extreme designs that are unmistakably originated for youth; rather, she should take these indications of Fashion's ruling and modify and adapt them to suit her figure, face, and coloring. Then she will have the assurance that she is suitably dressed for her type and her age.

36. Correct Dress Foundations.—Many women take on flesh with maturity, but even when this is not the case they should give particular attention to the foundation of good dressing, namely, the corset. A correct corset of standard make will aid the figure in maintaining that erect, easy carriage which is the natural sign of dignity and poise, and will prove an indisputable aid to health and comfort.

The undergarments of the mature woman must receive careful consideration, too. They should be light in weight, dainty in appearance, and absolutely correct-fitting and comfortable; further, a goodly supply should always be on hand.

37. Suitable Dress Styles.—Fewer outer garments than those required by young women will suffice for the mature woman; but they should be made of as good material as the purse will allow, and should be fashioned to bring out the most pleasing characteristics of feature and form. They need not necessarily be modish or up to the minute in style, but should conform pleasantly to the prevailing mode, be of conservative and becoming color, and be made as correctly and neatly as skill can accomplish.

The mature woman will appreciate simple and easy arrangements of fastenings, snaps, hooks, and buttons, and it is an excellent plan to place the openings on which these appear so that they will be convenient for her to manage herself.

As a rule, dresses with adjustable collars or chemisettes of white may be employed to give the desirable touch of white at the neck and to keep the dresses fresh and clean-looking. If these are used, it is well to make two or more of them when a dress is developed, so that there may always be a clean one on hand.

38. Suitable Fabrics.—Since so much may be expressed by means of fabrics, there is no reason why the dignity of maturity should not take to itself particular weaves that are suitable as well as becoming. Any severe fabric should be avoided, such as tweed or stiff taffeta, and choice made of such weaves as velour, poplin, broad-cloth, gabardine, or cheviot for coats, the crêpe silks, including Georgette and crêpe satin, foulard, and shantung, for silk gowns, and dress serge, poplin, wool crêpe, or light-weight broadcloth for those of wool, fashion and the season determining the selection.

CLOTHES FOR THE ELDERLY WOMAN

39. Essential Characteristics.—Fitness seems the word to begin with in writing about the dresses of mothers, grandmothers, and dear elderly ladies. The cartoonists have had much sport over the fact that you never can tell from the back, or until you have looked under the hat, how old a woman is. And it is true that some women do carry the desire to appear young far beyond any reasonable limits of age or discretion. But these women usually are women who haven't some one who thinks enough of them or is close enough in their confidence to tell them that the charm of ripened years is one of the greatest treasures to seek and hold and that this is always made evident by a right and appropriate surrounding.

Wrinkled arms and necks or those discolored by time should be concealed as discreetly as possible and without any definite pretense, for to pretend is not becoming to age.

40. A head of lovely soft hair requires a soft, friendly hat, not a severe, tailored one; scant heads of hair, also, need friendly hats. Habit, as a rule, makes every woman reasonably neat by the time she has reached the age of 60, and if her pride has survived she usually is definitely alert to the needs of cleanliness. So the selection of dress that is fitting to her station in life and her social needs and purposes is what should receive most of her consideration.

41. Fashion should be forgotten in favor of the becoming simplicity that age makes advisable. But this does not mean that for elderly ladies lace bonnets and black dresses should dominate. Not at all. White and delicate pink and all the pink and silver grays are lovely, as well as the lavenders, deep purples, and sometimes deep burgundy, brown, or blue. And black itself can be so used as to give dignity and charm without being lifeless and ordinary.

GOOD TASTE FOR ALL

42. Women, young, mature, or elderly, at home or in business, should always try to look their best and to be just as pleasingly dressed as possible; in fact, they should be so correctly dressed as always to evidence good taste, for good taste is the only real authority in dress. Without it, dress loses all its power of charm or influence, and especially is this true for women in public life. The solo singer in the church, the leader of the club or mothers' meeting, the social worker or politician, all must give evidence of good taste and be modestly and correctly attired if they are always to gain favorable criticism. No woman who sings should ever allow it to be said of her, "I adored the song, but the singer's hat annoyed me so that I could not listen."

43. Guide to Correct Dress.—To form a definite idea of what may be worn to advantage for business and outing and in the home, as well as what may be worn at social functions, reference should be made to Tables III to VI, inclusive. Table VI is given as an all-season chart because there is very little difference between the types of garments intended for social occasions during the different seasons.

TABLE III
A GUIDE TO CORRECT DRESS FOR BUSINESS, OUTING, AND THE HOME—SPRING SEASON

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Business, shopping, or traveling.	One-piece dress of silk or wool; or blouse and suit, semitailedored; walking length.	Low, walking type; hat or hose of suitable color.	Simple, becoming hat harmonizing with dress, suit, or coat; smartness and serviceability equally desirable.	Tailored suit or light-weight modish coat of becoming length; semi-tailored and preferably of subdued color.	Rather heavy kid or fabric; tan, gray, or to match suit or coat.	Medium size bag or pocketbook, preferably in a color to match gloves; fur neck piece or scarf, if desired.
Motorizing or sports.	Tailored or sports blouse and skirt; or semitailedored dress of wool; or sports dress of wool, silk, or heavy cotton or linen.	Low, walking type or novelty sports shoes; hose in wool or lisle mixture.	Smart, simple, and close-fitting; of soft felt, straw, or fabric.	Semitailedored sports suit; or top coat of soft wool.	Serviceable quality hat or shoes.	Change purse; vanity bag; novelty sports scarf, if desired.
Church, club meeting, or informal luncheon.	Simple afternoon dress; costume suit with harmonizing silk, lace, or chiffon blouse, or ensemble suit.	Low; semidressy; plain satin, suede, or patent leather shoes or slippers; silk hose of suitable color.	Distinctive type; more elegant than for business wear, but not overelaborate.	Semidressy ensemble suit; or medium-weight, semidressy coat or wrap of cloth or silk.	Preferably light color; or long or short, according to sleeve length.	Small change purse; or bag of material harmonizing with dress.
Evening at home.	Dainty lingerie dress; or party or dinner frock of silk; or semiformal gown, when entertaining.	Black patent leather, suede, or satin slippers; hose to harmonize with costume.	Bandéau or hair ornament, if desired.	Scarf of lace, chiffon, tulle, or light-weight wool.	Simple jewelry.	

Evening as a guest.	Same as for evening at home; or semi-evening or formal evening dress for special occasions, such as a party, theater, or dance. Hostess' dress is best guide.	Picture hat for restaurant wear. Hair ornament or metallic cloth turban with formal evening costume, if desired.	Dressy coat, shawl, or scarf; evening wrap for formal wear.	Usually white or light-colored kid; 16-button length if gloves are worn.	Artistic fan; more elaborate jewelry than permissible for hostess.
Afternoon as a guest.	Smart dress of wool or silk to harmonize with that of hostess; or ensemble suit with rather elaborate dress.	Suede, kid, satin, or patent leather slippers; sheer silk hose.	Large or medium size hat; dressy type in harmony with dress.	Smart coat or wrap; or dressy suit.	White or light-colored silk or kid.
Morning as a guest.	Simple sports dress or morning frock of semi-sports character.	Sports or tailored slippers; harmonizing hose.	A type in keeping with entertainment furnished by hostess.	Smart coat or suit in keeping with occasion.	Mesh or bead bag; or one of ribbon or lace.
Morning at home.	Simple, washable dress; or washable skirt and separate blouse.	Comfortable; high or low; hose to match.	Afternoon at home.	Dress	Footwear; low; kid, suede, patent leather, or satin; silk hose.

TABLE IV
A GUIDE TO CORRECT DRESS FOR BUSINESS, OUTING, AND THE HOME—SUMMER SEASON

Purpose	Dress	Footwear	Head-dress	Wrap	Gloves	Accessories
Business, shopping, or traveling.	Light-weight wool or silk suit, with matching silk or washable blouse; tailored linen, cotton, or silk dress.	High or low; conservative color; hose of subdued tone.	Medium or small size; straw, or soft fabric or felt hat to harmonize with dress.	Suit or smart, simple coat in serviceable color.	Silk, lisle, capeskin, or <i>sûde</i> ; gauntlet style; or short, wrist length.	Medium-size bag or pocketbook of fabric or leather; in black or colors to harmonize with shoes or hat.
Motoring or sports.	Sports silk or washable dress; or suit; or sweater and sports skirt.	Low, firm heels; sports type; hose in silk or mixture.	Close-fitting, soft fabric or straw hat.	Top coat or sweater; or sports suit.	Servieable cotton, kid, or chamois.	Scarf, if desired; change purse and vanity case.
Church, club meeting, or informal luncheon.	Dressy silk or fine cotton gown; suit with costume blouse or ensemble.	Low; semidressy; <i>sûde</i> , satin, or patent leather. White kid with light-colored summer frock.	Attractive, dressy hat, becoming and comfortable.	Silk or fine, light-weight cloth coat or wrap.	White, or to match costume; silk or kid.	Fancy bag or pocketbook; parasol, if desired; also, simple jewelry.

Evening at home.	Sheer white or colored silk, linen, or cotton dress.	Same as for spring.	Same as for spring.	
Evening as a guest.	Dressy white or colored cotton or silk dresses; chiffon, lace, or net for special occasions.	Same as for spring.	Same as for spring.	Becoming, easy-to-slip-on wrap of silk or light-weight wool fabric.
Afternoon as a guest.	Costume to harmonize with that of hostess; may be dressy summer frock of silk or cotton.	Same as for spring.	Same as for spring.	Light-weight cape or wrap.
Morning as a guest.	Simple tub dress, or costume suited to entertainment.	Simple low shoes; hose in harmony.	Same as for spring.	Same as above, or sweater, depending on activities.
Morning at home.	Simplest, cotton one-piece dress.	High or low; colored or white, lisle or silk hose.	Afternoon at home.	Dress
			Same as for spring.	Footwear
			Same as for spring.	Same as for spring.

TABLE V
DRESS FOR BUSINESS, OUTING, AND THE HOME—FALL AND WINTER SEASON

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Business, shopping, or traveling.	Cloth or simple silk dress; or suit with harmonizing blouse.	High or low; walking type; serviceable color; wool or silk hose.	Small; of medium size; felt, fabric, or velvet.	Easy-fitting; soft, heavy wool; or winter weight.	Kid, cape-skin, or heavy fabric, in winter conservative color.	Roomy pocketbook or bag; scarf or furs; veil.
Motoring or sports.	Simple cloth dress; or heavy sweater with skirt.	Sports slippers or shoes; wool hose.	Small; soft, close-fitting; felt or fabric.	Same as above.	Same as above.	Convenient purse, with scarf of fabric or fur.
Church, club meeting, or informal lunch	Cloth or velvet suit with harmonizing blouse; dress of silk, velvet, or combination of silk and cloth; or ensemble suit.	High or low; patent leather, suede or satin; silk hose.	Medium or large trimmed hat; felt, velvet, or silk.	Clot h, velvet, or fur, in becoming and fashionable length.	White, black, or matching kid.	Small bag or coin purse; veil, if desired.
Evening at home.	Simply-made silk or light-weight wool; more elaborate if entertaining.	Same as above.				

Evening as a guest.	Black or light-weight wool; for special occasions, evening dress of appropriate material. Follow hostess as a guide.	Dressy hat; or elaborate hair ornament, if desired.	Cloth or velvet wrap or fur coat.	Long; usually white kid.	Artistic fan and scarf to complete color scheme of outfit.
Afternoon as a guest.	Rather dressy cloth or simple silk; afternoon dress; fancy blouse with costume suit; or ensemble suit.	Medium or large shape of dressy material.	Smart coat or wrap of cloth, velvet, or fur, or ensemble suit.	White or light colored kid of suitable length.	
Morning as a guest.	Simple cloth or cotton dress; or outfit suited to entertainment offered.	Simple slippers or shoes; appropriate hose.	Simple coat of cape-skin or heavy fabric to harmonize with coat.		
Morning at home.	Heavy cotton dress; or washable blouse and skirt.	Comfortable; high or low; serviceable color.	Afternoon at home.	Dress	Footwear Same as for morning; more elaborate if entertaining.

TABLE VI
A GUIDE TO CORRECT DRESS FOR SOCIAL FUNCTIONS—ALL SEASONS

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Formal luncheon, day wedding, calling, or afternoon tea.	Dressy ensemble suit; or afternoon dress of suitable material rather elaborately made.	Slippers or shoes in satin, suede kid, or patent leather. Sheer silk hose.	Dressy hat of becoming shape.	Cape or wrap of dressy material or fur.	White or light-colored kid; long or short, as the sleeves require.	Small, fancy bag; furs, if desired.
Informal dinner at home.	Simple silk or fine cotton gown.	Same as above.				
Informal dinner at restaurant or hotel.	Same as for formal luncheon; or dress of net or lace with low neck and short sleeves.	Dressy slippers; hose of appropriate color.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Vanity case, small bag.
Formal dinner at home.	Simple evening dress.	Same as above.				Fan.
Formal dinner at restaurant or hotel.	Dinner or evening gown.	Satin or fabric slippers to harmonize with gown; hose of appropriate color.	Bandéau or hair ornament; or small turban of metallic cloth.	Silk, cloth, or fur coat or wrap.	White kid; long fur.	Fan; scarf; opera bag.
Informal theater, concert, or lecture.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.
Formal theater, concert, or lecture.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.
Informal evening party.	Simple, semiformal evening dress.	Black or matching satin slippers; sheer silk hose.		Cape or wrap.	Silk or kid; preferably white.	Scarf; fan; vanity case.
Formal evening party, ball, or opera.	Décolleté; of elaborate material or construction.	Satin or brocade slippers to harmonize with gown; hose of appropriate color.	Hair ornament of fashionable type.	Elaborate wrap, fur trimmed; or cape of light weight.	Long, white kid.	Same as above.

GOOD TASTE IN MILLINERY AND ACCESSORIES

ANALYSIS OF GOOD TASTE IN HATS

1. Art finds continual expression in millinery accomplishments. If a hat is to blend agreeably with the costume and be right in every respect for the wearer, its size and line, the trimming that adorns it, the placing of the trimming so that it produces a good effect, all require a development of one's artistic sense as well as a proficient use of the needle. The hat serves as a frame for the face, so next to the face it is the first thing that attracts attention to the wearer. In other words, the hat that a woman wears figures prominently in the impression, whether favorable or otherwise, that she makes upon others.



But with all its importance, a hat cannot be considered complete in itself; rather it must be studied in connection with the wearer's type and the sort of costume with which it is worn, so that a harmonious effect may be the result. This is a detail that is frequently overlooked, and, as a result, often a truly artistic creation in a hat, worn with an equally attractive gown, suggests the thought that both might have been seen to better advantage if used apart from each other. Unless the right thought and care are given to the selection of the entire costume with the idea of producing a complete picture, that is, each article properly related to the others, an undesirable effect is likely to result.

A fashion writer recently said, "A dress or a suit in itself is nothing. It is the wearer's individual taste in the choice of the

proper hat, jewels, shoes, and other accessories that determines the smartness of the complete costume." And of the accessories, none is so important as the hat. It can be a marring note in the costume or it can help to build up an impression of unmistakable charm and distinction.

2. French women set a very good example that might well be followed by American women, and that is in the care, the attention to detail, and the amount of time which they spend in the selection of a hat. Perfect millinery is a matter of much concern with the French, who not only possess a true appreciation of style, but also insist on perfection of detail and consummate effect. For this reason, they are able to retain a youthful appearance even at middle age.

3. In speaking of hats, a dress economist of considerable note says, "More crimes are committed in the name of hats than in any other part of a woman's costume." To overcome the cause for this very trite, but altogether truthful assertion, every woman should recognize that certain features should characterize every hat she wears, whether simple and plain or elaborate and elegant. It should fit the head and be comfortable; it should correspond with the style of the figure so as to bring out the best lines of the neck, face, and shoulders and produce a good silhouette; it should be becoming, appropriate for the costume, and suitable for the occasion; and its color and material should be chosen so as to enhance the beauty of the hair and complexion of the wearer.

EVIDENCE OF GOOD TASTE IN HATS

4. Proper Fit of Hats.—It is extremely essential to have a hat fit the head properly, for then it will "stay put" and not only give the wearer a feeling of comfort, but also produce security and a pleasing assurance in her manner. Nothing is more uncomfortable than a hat that is either too large or too small in the head-size. Besides, the appearance of a hat on the head depends largely on its proper fit. Every effort should be made to have the head-size snug enough for the hat to rest firmly on the head and still sufficiently large to prevent it from binding the head. It should be at least large enough for the head-size around the sides and back to be in line with the eyebrows.

Often, a little tilt at the right side may be needed for certain types of persons. Usually, this is done by merely raising the hat a little at the left side in putting it on, but at different times designers introduce a side or a back bandeau to raise the hat in Watteau fashion for the purpose of trimming underneath. Such hats are very much in evidence when bouffant dresses with short sleeves are in vogue. Poise your hat securely on your head, bringing it down so that it appears as though it really belonged there. No matter how modish a hat is, if it is worn reared back on the head, it cannot be smart or becoming.



5. Selecting the Correct Shape.—Each season, fashion offers a sufficient variety of shapes, materials, and colors for every type of woman. The tall, stately, proper-proportioned woman; the tall, slender one; the plump, fair girl or matron; the short, stout woman; the fluffy-haired, youthful type; the thin-haired, mature woman; the one with graying hair; the young, rosy debutante—all receive attention from fashion artists and designers. So the problem is one of understanding your type and then selecting the proper hat for it. The perfectly dressed woman is the one that chooses the shape best suited to her particular type, whether it be a capeline or a Gainsborough, an off-the-face or a coronet turban, a bicorne or a tricorne, a cloche or a poke, a toque or a

narrow-brim walking hat with a roll at the left side. Her chief consideration should be becomingness of line that will express her own personality.

6. The shape, of course, depends considerably on the purpose of the hat, but much depends also on the shape and size of the head of the person for whom the hat is intended, her height, and the size of her figure. For example, a very large woman should not have her size emphasized by a large-brimmed, flat hat. A hat of medium size is usually more becoming to her type, because it will make the head appear properly balanced on the shoulders, and this would not be possible if an extremely small or an unusually large hat were worn. A tall and very slender woman should not wear a small, high hat because it emphasizes her slenderness too definitely, and in artistic dress this should be avoided.

Very short figures require hats that will tend to increase their height. Such figures, then, should make every effort to provide themselves with hats that are high, but these hats should be so designed as to increase the height of the figure and yet not have the height of the hat apparent or conspicuous.

Pretty-faced girls and women with luxuriant hair may wear small hats well. Also, faces in which no lines have formed, as well as the kindly face of the mother, with lines that mean a great deal, may usually have a small hat as a background. But the "in-between" woman, with lines showing in her face when it does not seem quite time for them, should wear a hat that has enough brim to overshadow the lines.



7. Producing a Perfect Silhouette.—For a perfect silhouette, a woman's general appearance should be well blended; that is, the costume and the hat should be selected with the idea of making them part of each other instead of considering them two separate articles. This does not mean that they should be of the same

color or texture; on the contrary, in order to produce a harmonious effect it may be necessary to select a hat of a contrasting color and a material of different texture. But the line of the hat must blend with the line of the costume.

For instance, the silhouette with the low waist line and flared skirts requires a brimmed hat in order to preserve the proper proportion throughout the costume. The brim may flare at one side, or it may droop in mushroom effect, depending on the height of the wearer. If she is of average height, if her face is round or plump, and her neck of regulation size, she can carry the swagger side flare. For the rather tall, slender girl with a long thin neck, the brim should droop in an easy, curved line rather than roll or have a severe, straight line.

If a small, close-fitting turban were worn with the flaring skirt, it would produce the outline of a pyramid, and a pyramidal outline is not a pleasing effect in a woman's attire. On the other hand, the reversed pyramid is just as offensive. An extremely wide-brim hat worn with a short narrow skirt produces an overbalanced figure that is really an absurdity.

The slender silhouette requires a hat that emphasizes the same features as the dress; one that fits the head closely through the crown portion and has a small brim is generally acceptable. However, for contrast, a smartly dressed woman may wear a very wide-brimmed hat just as she may wear a close-fitting hat with a gown having a full skirt even though as a rule such a procedure would give an unbalanced effect. Because there are such exceptions, it is not possible to give a general rule that will always apply, for there are types of women who can wear the unusual to excellent advantage. Study and observation of oneself and others will lead to a knowledge of what to choose and wear, for it is by a thorough understanding of types that one is capable of deciding when the unusual can be worn.



8. Becomingness in Millinery.—Too much stress cannot be laid on becomingness in millinery, but this is a feature that may be achieved very readily with the proper attention to details. In order to determine whether or not a hat is becoming, study it from every angle, examining it from the sides and the back, as well as from the front. Too often the back and the side silhouette of the head and neck are overlooked, but they are just as important and express just as much individuality as does the front. To beautify and enhance your general appearance, every hat that you choose for yourself should appear to be well balanced from every angle.

Note just how it looks when you are standing and when you are sitting; decide whether it is right for one of your height or stature; and be absolutely sure that the color, the texture, and the design of the material, also the trimming, are exactly right for your type, taking into consideration your coloring, which includes hair, complexion, and eyes, your possession or lack of vivacity, the texture of your skin, the shape of your face, and every other point that has a bearing on becomingness.

To the artistic millinery designer, a hat is a composition of lines, and its keynote is symmetry. Sometimes it is hard for the woman who is fond of fads and extreme styles, who does not give due consideration to becomingness, but simply wants a hat that is in style, to learn this truth. Nevertheless, better results are always obtained when attention is given to such details as exactness of fit, proper choice of line, and correct color selection. The chief assets to becomingness in millinery are a thorough understanding of one's particular type, its good and its poor points, and then the selection of a hat whose shape, color, and materials are best suited to emphasize the good points.

9. Appropriateness in Millinery.—One of the important rules of dress is to wear the right thing in the right place. No part of a woman's attire can be considered artistic if it is not useful. It must fulfil the purpose for which it is intended. To perform its function properly—that is, to meet the requirements of individuality—a woman's hat must therefore be appropriate.

The relation of millinery to dress is such that it must complete the apparel with which it is worn and be in harmony with the occasion. For example, if a woman's outfit consists of a suit and blouses, rather than dresses and a coat, then her hat should be one

that corresponds in every way with her suit. Suit hats are usually smaller in size and of a more tailored nature than hats that are to be worn with coats. Again, large hats, as you will readily understand, are wonderful in the right place, such as a fashionable restaurant, a hotel dining room, or an afternoon social function, but they are decidedly out of place for business, street wear, and travel. Thus, appropriateness in millinery must receive careful consideration, for nothing attracts attention and calls forth adverse criticism sooner than a hat out of harmony with the costume and the occasion.

10. Besides being appropriate for her costume and the occasion, hats must be suitable for the age of the wearer and her position in life. A girl, from the time she finishes school until she reaches the apparent age of thirty, may usually indulge in the fads of fashion and the novelties in shapes, color, and trimming, for her youth and freshness of skin will permit this license.

For the average woman, the years of discrimination in hat selection are from 30 to 45, for often her hair, complexion, and figure undergo changes that must receive consideration. She should guard against sharp, severe lines and should avoid bringing harsh, trying colors too near her complexion. While she need not be overwhelmingly conventional, she must make the most of her good points by a submergence of her poor ones. A few examples will serve to illustrate.

11. A tall, rather thin woman with a long neck should avoid the niniche, or hat shaped up at the back, for this will have a tendency to accentuate her height.

The severe, tailored or banded sailor, while excellent for some types, should be worn with discretion by the woman of middle age unless she possesses a classic profile or well-rounded features that will tend to relieve the severeness of a sailor. And if it is found to be becoming, it should always accompany a smart tailleur costume, never soft, frilly, feminine apparel.

Another type of hat that should be avoided by the woman no longer young is the close-fitting turban of severe, angular lines produced by the trimming arrangement. It is always well to bear in mind that softness of contour is a safe selection. If a small hat is desired, be sure that its outline near the face is soft or that the brim rolls in an easy manner instead of having abrupt turns.

The shape and size of the nose often influence hat selection. A severe, off-the-face hat cannot be worn by a woman whose nose is somewhat flat or of the Roman variety, for it would not give sufficient distinction to the first type and would emphasize the other too strongly.

12. Color Influence in Millinery.—When a hat of the correct line has been decided on, attention should be given to the color and the texture of the material used in its development. Its color should enhance the color of the hair, the eyes, and the complexion and should either harmonize or contrast with the costume with which it is to be worn. Its texture should be right, first for the complexion and then for the hair, and both the color and the texture should accord as nearly as possible with the type and the temperament of the wearer, for in this way will it express true individuality. So an intelligent study of color and its relation to her own particular type should be made by every woman in order that she may eliminate from her costume contradictory and unbecoming colors. Many a smart shape and otherwise becoming hat is entirely ruined through an unfriendly color scheme.

13. As every one knows, the complexion of each person has a keynote tint that helps in the choice of harmonizing colors, especially for the facing of a hat. Since the hat serves as a background for the face, very great care should be taken to have the facing provide a setting that will improve one's natural coloring to the greatest extent. To avoid harsh and trying colors should be the principal aim.

Each season introduces new colors and brings to leading place certain tones of the staple colors. Many of these are very beautiful and may be worn if they prove entirely becoming, but those that do not blend with nor enhance the complexion should be strictly avoided. For instance, take the case of mustard color, which has a season of popularity every now and then. It should not be worn by a woman with an olive complexion for it increases the sallowness of her skin and at the same time makes her look older. It is usually becoming to a clear-skinned blonde or brunette that has a good color.

14. If it were necessary to find a color becoming to blonde and brunette, to young and old alike, the choice would necessarily be blue, because of its variety of tones, such as French, delft, peri-

winkle, and navy, providing something for each type. The dark blues, having the stability of black without being so trying, produce very little change in the complexion, a fact that accounts for their becomingness to so many types.

Then, there are a dozen different tones of brown to match the many different kinds of brown hair and eyes, also the lighter hair of blondes.

Because the average complexion is of an orange tint explains why brown and blue are almost constantly used in wearing apparel. Brown carries out a monochromatic scale, while blue is complementary and brings out the color of the skin by contrast.

Grays, too, are in rare loveliness. The silver gray or platinum tone should be the choice of the woman whose hair is graying, especially if she has dark eyes and eyebrows.

Red is not good for a rather pale complexion, but is excellent for an olive skin and very dark brown or black hair. A yellow facing produces a violet shadow and is therefore excellent for rosy cheeks. Orange, especially if it is not too reddish, is favorable for a yellowish complexion, but it is detrimental to red cheeks.

15. When the hair is considered in the selection of a hat, it will be found that white is becoming to all kinds of hair. Green in the light and medium tones is good for blondes, while yellow and orange should usually be avoided. For the red-haired woman, soft tones of green and dull yellow may be worn when they are combined with cream that comes next to the hair, but the best selection for red hair is black or dark, reddish brown.

16. New Features in Millinery.—As every one who has had any experience with millinery knows, fashions in hats change almost overnight. It is therefore advisable always to be on the alert for the new touches and features that are constantly being shown in shop windows, fashion books, magazines, and newspapers, as well as in advertisements pertaining to women's wear. Many of the new hats in a particular season are in reality only the old foundations created by the designer into new models by merely bending or twisting them a trifle in order to produce for milady something that is in accord with the trend of time and events. Still, these slight changes often give just the touch needed to bring about the smart effect so much desired.

OTHER ACCESSORIES

17. Of the little accompaniments of dress—the purse, the neck chain, the umbrella or parasol, shoes, and gloves—there is much to be said.

A beautiful dress can be spoiled completely by accessories. Wear an afternoon dress of chiffon and lace with a felt, sports hat and tailored shoes, carry a service umbrella of drab black and the house-money pocketbook, and the dress will appear almost as tawdry as the wearer. The result will be an unrelated costume.

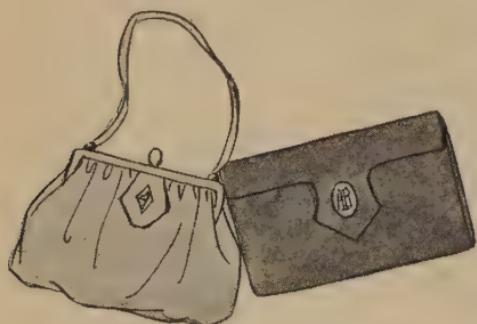
Matching costumes to accessories or accessories to costumes should

be a law enforced—’tis, of course, a definite law in appropriate and artistic dress—but every day we see it abused and broken many times.

Better to work for one costume complete from hat to shoes, than three mixed ones that do not agree in quality, design, or suitability.

18. Selecting and Carrying Purses and Bags.—A purse may be ever so lovely, but if it flops and swings or dangles the full arm length at the side, it cannot possess or express style or attractiveness, but rather suggests indifference and a lackadaisical attitude. Carry your purse as though you are proud of it, and it has a decorative as well as utilitarian function. Have it a size to be in harmony with your size, of a color and texture appropriate for your costume, and matching your shoes, or your gloves, or both.

Of bags there is much to say, yet few conclusions are to be drawn, because they are of every shape, size, and color, of metal, beads, silk, lace, cloth, and leather—in fact, of almost everything that will allow of a carrying string or handle. But beware! Don’t buy an elaborate beaded bag unless you can have at least two others, a service bag or purse for shopping and another for semi-service and dress-up that can fill in when the beaded or mesh bag is too ornate or showy. Elaborate bags and severe tailored coats or suits are not considered to be in harmony.



19. Choosing and Wearing Jewelry.—Much could be written about jewelry, but sentiment plays so large a part in its possession and it is so individual in character that no definite rules can be made. If one owns and wears jewelry in any quantity, then one's clothing should be plain and devoid of trimming either in fabric design or in applied ornamentation, or possibly the dress should be designed as a background for the jewelry. Never wear jewelry if it appears as for "show," if it breaks desired lines, or if it quarrels in color or design with the dress.



A necklace may be ever so beautiful, of just the right color, length, and quality to set off a very chic frock, but if it is toyed with, pulled across the lips, or swung constantly, it fails in its essentials to give length, to provide a becoming neckline, to relieve plainness, and to serve as ornamentation. Single-strand pearls are about the only necklace that can be worn with all frocks and sometimes it is better that they be left at home. Necklaces should be worn not to decorate, but to achieve an effect of line, color, or ornamentation. Tiny or very slight persons should wear necklaces that are dainty. Large beads or pearls are usually very unbecoming to a petite person.

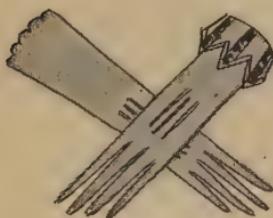
20. Furs and Their Uses.—Furs have a twofold purpose—decorative and warmth-giving—so they should never be worn for warmth alone. Their color, texture, size, and shaping should always be selected with full consideration for becomingness. Light, long-haired furs are not suitable for stout people and straggly furs must be very smart and worn only by very trim people to evidence a pleasing effect. Novelty furs for the young and elegant, substantial furs for the mature is a safe rule in most cases.



21. Shoes and Stockings.—Do not wear satin slippers with tailored dresses. Heavy tailored oxfords call for lisle or wool stock-

ings. Do not wear stockings of a color that quarrels with that of your dress or wrap or that forms an unpleasant contrast, especially if you are much oversize. Do not wear black shoes and brown stockings or brown shoes and black stockings unless Fashion so decrees.

If you have a suit and can have but one pair of shoes for substantial service, then get a cloth dress rather than a silk one. Embroider or ornament the dress or trim it with silk, but work to have it suitable for the kind of shoes you must wear with it.



22. Gloves and Handkerchiefs.—Wear gloves that are fresh and attractive enough to add completeness to the costume, rather than to appear as for service only. If your hands are large, avoid gloves of light color. Silk gloves, well fitted, make the hands appear smaller than do almost any other kind.

Fashion controls handkerchiefs almost entirely, but they should always be fresh and dainty in appearance—white handkerchiefs of pure linen or lace for formal wear, colored or novelty handkerchiefs for sports wear.

23. Umbrellas and Parasols.—A manly type of umbrella is permissible with a tweed suit or raincoat, but for dress wear a lady's umbrella of a color that harmonizes both in fabric and in handle with the costume

with which it is used, is desirable. Parasols come under the rulings of Fashion's dictation almost entirely, but should always be carried with due regard for good taste as well as effect.

PLANNING WARDROBES

IMPORTANCE OF PROPER SELECTION

1. Some dressmakers prefer to select or decide on everything that their customers wear, taking a fee of two hundred to a thousand dollars and outfitting a customer complete for a season, insisting that the dress itself is only a part and that it cannot appear at its best unless the corset foundation, shoes, hat, gloves—all accessories—

correspond perfectly. A woman who has a clever modiste's cooperation to this extent is indeed fortunate, for such a trained specialist is thoroughly familiar with all types and the colors, materials, and styles that should prove most becoming to them.

However, any woman can, by study and observation, acquire a knowledge of what she herself should wear to provide the proper background for her personality and to have her clothing in keeping with her circumstances and appropriate for all occasions.

2. Individuals should consider themselves impersonally, if possible, when choosing clothing, and should select not so much what



suits a whim or a fancy, but what will be best adapted to their needs and most expressive of correct taste. Preparing for a summer at the shore, a winter in a hotel, a trip abroad, or an extended trip across the states, requires special consideration as to wardrobe. But knowing the number of garments that comprise a well-stocked wardrobe will help in a decision as to what should be selected as well as to the quality and color of what is purchased or made.

3. Here we have endeavored to list the various clothes needs of the school and college girl, the business woman, and the home woman, as well as the requirements for certain special occasions, which sometimes give much concern as to the correct clothes. In each of the lists, except those for special occasions, an all-year-round outfit is suggested, the same attention being given to summer as to winter requirements.

If you feel that too much expenditure is required to duplicate any of these lists in its entirety, simply modify it until what you have to spend balances your clothes requirements. The demands of different climates and localities must be heeded, too, as well as one's age and social activities. However, the lists should prove very helpful, because they present in a definite way a record of what constitutes a satisfactory wardrobe of usable garments both as to number and variety.

WARDROBES FOR SCHOOL PURPOSES

THE YOUNG SCHOOL GIRL

4. It is a fact, recognized by all educators, that appropriate clothes have a bearing on a child's attitude toward all school activities. The supply need not be large, nor need the little outfits be expensive, but they should *suit* the child and answer the requirements both of serviceability and of attractiveness.

It frequently happens that a young mother, sending a daughter to school for the first time, is unable to decide of just what her outfit should consist, while it is sometimes desirable to dispose of an excess of clothes or bring up an under-stocked wardrobe for an older child.



So the list following should prove helpful and interesting from many points of view.

CLOTHES FOR YOUNG SCHOOL GIRL

Wraps

- 1 heavy coat
- 1 light-weight coat
- 1 sweater

Dresses

- 4 cotton dresses, up to 12 years
- 2 cotton dresses and
- 2 wool dresses, after 12
- 1 silk dress for winter
- 1 sheer cotton dress for summer

Skirts and Waists

- 1 middy blouse
- 1 plaited skirt

Hats

- 1 winter hat
- 1 summer hat
- 1 sports hat

Underwear

- 3 sets of wool, if wool is worn, or
- 3 sets of cotton
- 3 wash petticoats or slips
- Bloomers to match dresses
- 3 cotton nightgowns
- 1 bath-robe

Footwear

- 2 pairs for daily wear
- 1 pair for dress-up wear
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics

Hosiery

- 4 pairs cotton hose
- 3 pairs wool hose
- 1 pair silk hose for the older girl

Miscellaneous

- 1 pair woolen gloves
- 1 pair leather or kid gloves
- 1 dozen handkerchiefs
- 1 scarf, wool or silk
- 1 umbrella

THE COLLEGE GIRL

5. Going to college means study and application to text books and work in laboratories, but it also means many good times for the girl fortunate enough to have the opportunity for higher education. The social contacts made in this way are truly valuable in cultural development, so the need for pretty, serviceable clothes should not be overlooked. The demands of college life are about the same in all localities, making the list that follows a very satisfactory guide.

PLANNING WARDROBES

CLOTHES FOR THE COLLEGE GIRL

Wraps

- 1 winter coat
- 1 spring coat
- 1 light-weight suit
- 1 sweater
- 1 evening wrap or shawl

Dresses

- 2 wool dresses
- 2 silk dresses or
- 1 silk dress and
- 3 cotton dresses for warm weather
- 1 afternoon dress
- 1 evening dress

Skirts and Waists

- 1 separate sports skirt
- 2 cotton overblouses
- 1 silk overblouse
- 2 cotton middies

Hats

- 1 spring hat
- 1 winter hat
- 1 sports hat of felt that can be worn in all seasons

Hosiery

- 2 pairs cotton hose
- 3 pairs silk hose
- 3 pairs silk-and-wool hose

Underwear

- 4 to 6 cotton vests or knit union suits
- 6 cotton chemises
- 4 cotton bloomers
- 4 cotton brassières
- 1 or 2 silk sets
- 2 cotton slips
- 1 silk slip
- 4 cotton nightgowns or pajamas

- 1 light-weight kimono

- 1 bath-robe

Footwear

- 2 pairs oxfords
- 1 or 2 pairs pumps
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics
- 1 pair gymnasium shoes
- 1 pair high shoes for hiking and skating

Miscellaneous

- 1 pair leather or wool gloves
- 1 pair kid gloves
- 2 dozen handkerchiefs
- 1 purse
- 1 scarf, wool or silk
- 1 gymnasium suit
- 1 swimming suit



GRADUATION DRESSES

6. Although it will be readily agreed that graduation is a very important event in a young girl's life, marking, as it does, a vital turning point in her career, yet the preparation of the graduation dress need not give rise to a display of extravagance. The expense entailed by the graduation dress and accessories has, in not a few instances, been known to cause girls to give up their school work a few months before graduation simply because they could not afford to purchase the necessary articles that would make them appear as well as other members of their class. For this and other reasons, many school boards have in recent years arbitrarily set the standard of cost and the character of graduation dresses; and while it is to be regretted that such measures are necessary, they seem to work for the good of all concerned and to result in less unhappiness among girl graduates.

7. Simple Dresses Preferable.—When viewed in the right light, it will be admitted that expensive graduation garments are not consistent with good taste. Youth, combined with health and budding intelligence, is in itself such a wonderful and glorious spectacle that a young girl really does not require elaborate clothes to attract and please; indeed, she always appears more refreshing and pleasant when her clothes do not overshadow her natural charms. Not to be overlooked, either, is the serious moral responsibility involved in the elaborate dressing of the young girl; extravagance in dress not only is likely to create wrong standards in her life, but not infrequently has a bad effect on less fortunate associates. For her own good, therefore, each girl graduate should strive to be considerate in this respect, and even if she can afford to have elaborate wearing apparel she should be very reluctant to display her advantage over others who cannot, because of the unhappiness it may cause.

For those who know how to sew and to make pretty, inexpensive things, it is really praiseworthy to help those less fortunate. In this connection, girls frequently join together to create clever graduation garments, agreeing to spend only a limited sum on their outfits and all cooperating in the making of them. Such a plan is commendable, as it is conducive to that good companionship which will continue throughout many years.

So, in choosing graduation dresses, use discriminating care, having in mind good taste and becomingness at a moderate outlay of

money, and a simple, but pleasing and appropriate, design that is in keeping with the dresses worn by other members of the graduating class.

8. Materials.—Cotton materials, such as washable net, dotted Swiss, organdie, batiste, voile, dimity, and fine lawn, are very acceptable for graduating dresses, and fine handkerchief linen or soft wash silk is in good taste if it is not considered too expensive. For trimming, lace edging and insertion, Swiss embroidery, machine hemstitching, or such hand decoration as embroidery or hemstitching should be selected. Dresses of lace flouncing are smart and pleasing if conservative patterns are chosen; and dresses of these materials are decidedly easy to make.

Some colleges and schools require dresses of a particular material and design. Therefore, it is well to ascertain the requirements, if any, before planning the graduation dress; but even where there is no restriction on this point careful attention should be given to these features. The current fashions of the moment must be taken into consideration, but above this should be placed the question of becomingness and modesty; likewise, it is well to have the graduation dress of a style and material that will be practical for more general wear later on.

CLOTHES REQUIREMENTS FOR WOMEN

THE HOME WOMAN

9. Along with her dresses for wear each day, it is essential that the home woman supply an outfit or two for her duties and pleasures outside the home. Among many women, there is a tendency to overlook such needs, and as a result they gradually slip away from social activities with the much-used excuse "I have nothing to wear." This should be entirely unnecessary, for the proper enjoyment of



one's friends and neighbors is not necessarily dependent on a supply of new clothes, but rather on an intelligent use of what is on hand and the proper foresight in adding to the wardrobe in the future.

Such a list as the following will prove a guide that need not be followed in its entirety but that can readily be adjusted to the requirements of the home woman no matter what her circumstances.

CLOTHES FOR THE HOME WOMAN

Wraps

- 1 winter coat
- 1 spring coat
- 1 light-weight suit

Dresses

- 3 home dresses for morning wear
- 2 home dresses for afternoon wear
- 1 wool dress
- 1 silk dress
- 1 evening dress (not a necessity)

Hats

- 1 winter hat
- 1 spring hat
- 1 hat for general wear



Underwear

- 4 to 6 sets of the preferred kind
- 4 wash petticoats or slips
- 1 silk slip
- 4 nightgowns
- 1 kimono
- 1 bath-robe

Footwear

- 2 pairs of oxfords for home wear
- 1 or 2 pairs of slippers for dress
- 1 pair bedroom slippers
- 1 pair overshoes

Hosiery

- 3 pairs cotton hose
- 3 pairs silk-and-wool hose
- 3 pairs silk hose

Miscellaneous

- 1 pair leather or fabric gloves
- 1 pair kid gloves
- Handkerchiefs in the required number
- 1 scarf of wool, silk, or fur
- 1 umbrella
- 1 service purse
- 1 dress purse

THE BUSINESS WOMAN

10. It is not enough that the business woman have appropriate clothes, but she should also have a sufficient number to obtain the proper service from them, since nothing wears a garment out more rapidly than putting it on and wearing it daily. What can be considered an adequate supply varies with one's occupation and the locality, but the list that follows will make clear what is considered a foundation wardrobe under average circumstances.

CLOTHES FOR THE BUSINESS WOMAN

Wraps

- 1 winter coat
- 1 spring coat
- 1 suit, light-weight
- 1 raincoat

Dresses

- 2 wool dresses for office wear
- 3 silk or cotton dresses for office wear
- 1 afternoon dress
- 1 evening dress

Skirts and Waists

- 1 separate skirt
- 1 overblouse

Hats

- 2 winter hats
- 2 spring hats

Underwear

- 4 to 6 sets of any preferred material
- 2 cotton slips
- 2 silk slips

2 pairs dark silk bloomers

4 to 6 nightgowns
1 kimono
1 bath-robe

Footwear

3 pairs for office wear
1 or 2 pairs of dress slippers
1 pair bedroom slippers
1 pair overshoes
1 pair arctics

Hosiery

3 pairs silk-and-wool hose
3 to 6 pairs silk hose

Miscellaneous

1 pair leather or fabric gloves
1 pair kid gloves
Handkerchiefs
1 wool scarf
1 fur or silk scarf
1 umbrella
1 dress purse
1 service purse



CLOTHES FOR TRAVELING

11. Perhaps no feature of dress demands more careful and intelligent consideration than the clothes required for traveling. Yet, if a woman has used good judgment in selecting serviceable clothes for general wear, the preparations for a general outfit for traveling need not entail an excessive outlay of either time or money. However, a large quantity of clothing is neither necessary nor desirable, for no one who is traveling should be burdened with an accumulation of garments even when a trunk is used; and if only a bag or a suitcase is carried, "traveling light" will add materially to the success



and pleasure of the journey. With a well-chosen outfit packed in a suitcase or an 18-inch bag of generous width, a woman can travel for a week or two and have clothing sufficient for every ordinary need.

12. Just what constitutes a well-chosen outfit may give rise to discussion. However, the wearing apparel here enumerated will prove satisfactory in nearly every instance. If the journey or visit is to be an extended one, necessitating the use of a trunk, this same selection of garments may be followed by simply increasing the number. In such a case, though, provided the trunk is arranged to accommodate hats, the addition of a third hat will prove a satisfactory arrangement.

If, however, the trip is by automobile, there is necessity for limited luggage to be considered, so one's ingenuity must be exercised in order to provide an adequate wardrobe that may be packed into the minimum amount of space. Proper choice of materials as well as garments will both do their part in solving this problem for you.

THE TRAVEL OUTFIT

By Train

- 1 dark coat of proper weight
- 2 dark silk dresses
- or
- 1 dark silk dress and
- 1 suit
- 1 semiformal dress
- 1 hat for traveling
- 1 larger hat for dress-up frocks
- 4 sets of undergarments
- 1 silk slip
- 1 pair silk bloomers
- 4 to 6 pairs hose
- 3 or 4 nightgowns, or pajama suits
- 1 dark, light-weight kimono or Pullman robe
- 2 pairs slippers for daily wear
- 1 pair pumps for dress-up wear
- 1 pair bedroom slippers or mules
- 1 pair overshoes
- 1 pair service gloves
- 1 pair dress gloves
- Handkerchiefs
- 1 scarf of silk, wool, or fur
- 1 umbrella
- 1 purse of generous size

By Boat

- Same as for travel by train, except to add
- 1 dark wool dress
- 1 heavy coat for warmth
- 1 evening gown, dark in color and conservative in cut

By Automobile

- 1 dark coat of proper weight
- 1 dark flannel or Jersey dress or
- 1 dark silk dress
- 1 or 2 dress-up frocks
- 1 small soft hat for driving
- 1 larger hat for dress wear
- 1 silk slip
- 1 pair silk bloomers
- 4 to 6 pairs hose
- 3 sets of undergarments
- 3 nightgowns
- 1 dark, light-weight kimono
- 1 pair oxfords for daily wear
- 1 pair dress slippers
- 1 pair bedroom slippers
- 1 pair service gloves
- 1 pair dress gloves
- Handkerchiefs
- 1 scarf of silk or wool
- 1 purse of generous size

THE TROUSSEAU

13. Surely there can be no more important nor happier event in a girl's life than her marriage, and it is indeed fitting that her wedding garments express the happiness and dignity she feels. Custom has been a great factor in the determining of what a trousseau should consist, but the bride of today has more than ever the oppor-

tunity to bring out her individual self. Trousseaux, of course, are regulated by the size of the purse and the social prestige; but the trousseau of greatest value is the one that most pleasantly reflects the personality of the bride, that is not more costly than her time and means will allow, and that is absolutely in keeping with what her new sphere in life is to be.

An abundance of garments and accessories does not necessarily mean a suitable or desirable wardrobe; nor does lavishness of quality display absolute good taste. Any bride in average circumstances will find the following list a satisfactory one to follow.

THE BRIDAL OUTFIT

Wraps

- 1 suit and
- 1 coat or
- 1 dress coat and
- 1 sports coat

Dresses

- 1 wool dress and
- 1 silk dress or
- 2 silk dresses
- 1 afternoon dress
- 1 evening dress (not a necessity)

Skirts and Waists

- 1 wool or silk sports skirt
- 2 wash blouses
- 1 silk blouse

Hats

- 1 sports hat
- 1 traveling hat
- 1 dress hat

Underwear

- 4 to 6 sets of preferred material
- 2 sets of more elaborate finish
- 2 wash slips
- 2 dark silk slips

- 1 pair dark silk bloomers
- 4 to 6 simple nightgowns or pajama suits
- 2 more elaborate nightgowns
- 1 kimono
- 1 bath-robe
- 1 lacy negligée

Footwear

- 2 pairs for home wear
- 2 pairs for street wear
- 2 pairs for dress wear
- 1 pair mules or bedroom slippers
- 1 pair overshoes

Hosiery

- 3 pairs service hose
- 6 pairs dress hose

Miscellaneous

- 1 pair leather or fabric gloves
- 2 pairs kid gloves
- 2 dozen handkerchiefs
- 1 wool scarf
- 1 fur or silk scarf
- 1 umbrella
- 1 service purse
- 1 dress purse

In most cases, a girl will need to provide a trousseau that contains practically the same number of garments of a quality that she is accustomed to having. However, if she is marrying a man whose means are greater or less than her own, an adjustment should be made in the number and nature of the articles.

14. Of course, it does not necessarily follow that all garments and articles mentioned in the list must be procured by the bride; but it is well for her to consider the articles required to make the wardrobe complete and to insure a sufficient number of garments for travel, the home, and social affairs, so that there will be no necessity for planning and making new garments for some time after her marriage. Because the trousseau is governed by the amount of money that can be expended for it, it is well to decide on a definite amount to be used and then distribute this proportionately, a certain sum for each part of the trousseau. In this way, it will be possible to provide an outfit that is well-balanced, complete, and pleasing, as well as entirely consistent, in all its details.



15. The Wedding Gown.—In years past, it might be said that all brides, wearing the traditional white, were forced to abide by certain conventions as to the material and the style of the wedding gown. White satin, softened with rare laces and cut over stately lines with long sleeves and high neck, was the standard, but as this was beyond the means of most, the usual bride turned to the less formal mode of being married in her "going away" suit or in a dress of silk in a dark or medium shade, a custom that still has many followers. The bride of today, however, who wishes to have her outfit white, is free to make her gown according to whatever design she chooses, provided the cut of the neck line and the length of the sleeves and skirt are conservative, and of any appealing fabric, cotton or silk. Many charming wedding gowns in youthful outline are planned from organdie or sheer voile as well as Canton crêpe, crêpe de Chine, and Georgette. Of course, for the bride so inclined, there is still the formal bridal gown of white satin and lace.

16. On the simpler white gowns, the train is frequently omitted, yet it is not in bad taste to attach a train to the shoulders or waist line on any except a cotton dress. There is also the plan of allowing the veil, when one is worn, to hang long enough to form a train. Fashion sometimes favors trains narrower at the top than at the end, but usually the train is a straight length of the dress material, no narrower than 18 inches and long enough to lie 1 yard on the floor, and is lined with a sheer, supple fabric, such as chiffon or Georgette. Of course, when the train is part of the skirt, as is frequently the case in a Robe de Style, and not applied separately, the width and length of the train must be consistent with the design of the dress.

If a veil seems too formal, a becoming white hat may be substituted for the veil as a head covering, or, in the case of a simple home wedding, the head covering may be omitted altogether.

17. The Wedding Veil.—The regulation bridal veil consists of fine maline or tulle, 72 inches wide and about $3\frac{1}{2}$ yards long, this amount being sufficient to allow the veil to come to the end of a moderately long train. When there is no train and the veil is skirt length, less material is required.

The veil may be draped on the head and held in place with a spray of blossoms or arranged with a cap effect of real lace, or it may be placed in any other manner that is becoming to the bride and in accordance with the prevailing mode. Many times hand-made lace veils or old family laces are used for the veil. These are draped in a manner suitable to the width, length, and texture of the veil without cutting. Veils are made also of a 36- or 40-inch square of fine tulle and hung by one point from the crown of the head.

18. Guide to Correct Dress for the Bride.—In Table VII are set forth the ways in which the bride may dress with propriety for church and home weddings. This table will serve as a ready reference and guide in the selection of wearing apparel for the wedding ceremony. Of course, just what to choose will depend on the bride's taste and whether or not the wedding is to be simple or elaborate; and just what the style shall be will depend on the fashions of the day. In any case, charming simplicity in the bridal outfit creates the feeling of comfort and impresses the wedding guests and new acquaintances more favorably than would garments that are more pretentious. Exactly the same principle should be adhered to as in planning a season's wardrobe, for, as a general rule, the mode of

TABLE VII
GUIDE TO CORRECT DRESS FOR THE BRIDE

Kind of Wedding	Gown	Head Dress	Wrap	Gloves	Footwear	Accessories
<i>Formal Church Wedding</i>						
Morning	Simple, soft, white gown; usually long sleeves, medium-low neck, and round length, with or without train.	Long or medium-length bridal veil, or white hat.	Cape or loose coat of velvet, fur, silk, or cloth; usually white or lined with white.	White kid, or long.	White satin or kid slippers, without decorations.	Bouquet or ivory-hand prayer book.
Noon or Afternoon.	Gown of satin or silk; train of becoming proportion.	Veil of lace or tulle.	Same as above.	White kid.	White satin or kid slippers.	Bouquet or prayer book.
Evening	Gown of lustrous satin or brocade with long train.	Veil of lace or tulle.	Same as above.	White kid; long or short, to agree with dress.	White satin, kid, or silver-cloth slippers.	Elaborate bouquet.
<i>Informal Church or Home Wedding</i>						
Morning	Semitalored or dressy suit of wool or silk. Blouse of chiffon or crépe of harmonizing or matching color.	Small or medium-sized hat if suit is worn.	Appropriate daytime wrap, if one is necessary.	Kid; white or colonized or to harmonize with suit. Gloves not always worn.	High-heeled slippers of color that harmonizes with suit.	Corsage bouquet.
Noon or Afternoon.	Simple dress of soft, lusterless material, white or a color; long or short sleeves; medium-low neck.	Veil, if desired, with white dress, or dressy hat with colored dress.	Same as above.	Kid, in white or light color; long or short, to agree with dress.	Slippers of suède, satin, or kid in appropriate color.	Bouquet of white or pastel shades.
Evening	Soft silk dress of white or a becoming color.	Large afternoon hat.	Same as above.	Kid; white or colonized or to harmonize with dress.	Slippers to harmonize with dress.	Corsage bouquet.
<i>Formal Home Wedding</i>						
Evening	White silk dress with train.	Medium-long veil.	Same as above.	Kid; white; short or long.	White slippers.	Medium-sized bouquet.
<i>Second Marriage</i>						
	Same as for evening church wedding.					Same as for evening church wedding.
	Semitalored or dressy suit, or afternoon gown in any becoming color, except white.		Appropriate daytime wrap, if one is necessary.	Kid in white or appropriate color.	Slippers to harmonize with suit or dress.	Corsage bouquet.

living does not change so much as to make necessary entirely different types of garments, or garments developed of different materials or colors.

MOURNING CLOTHES

19. In the life of almost every woman, there comes a time when she is confronted with the problem of providing mourning clothes. Mourning is really an outward manifestation of grief or sorrow, and while there are rules and customs to be observed, there are many persons who prefer not to express their feelings by the clothes they wear. It is a fact that greater latitude prevails today regarding the wearing of mourning clothes than has ever been the case before, it being possible not to adhere slavishly to customs and still be in mourning. Just what should be done at such times depends entirely on the individual. It is the purpose here not to dictate, but to give information to those who wish to observe the prescribed rules.

20. Periods of Mourning.—The periods of mourning to be adopted for relatives by women—in the United States girls under 16 years of age seldom, if ever, dress in mourning—have been handed down from generation to generation. So that the rules for the length of time mourning should be worn may be understood, it is well to remember that *deep mourning* consists in wearing black millinery and wraps and gowns trimmed with crape; *half mourning*, or *second mourning*, in wearing black millinery and garments not trimmed with crape—a touch of white is permissible at this time; and *going-out-of mourning*, in wearing millinery and garments of black and white, or all white or dull shades of gray and lavender.

21. The periods of mourning for various persons are as follows:

For Husband.—A widow usually dresses in mourning for 2 years. For the first year, she wears deep mourning, including a long veil; for the next 6 months, second mourning; and for the last 6 months, going-out-of mourning.

For a Parent.—A daughter wearing mourning for her father or her mother should wear deep mourning for 1 year, half mourning for 6 months; and going-out-of mourning for 3 months.

For a Grandparent.—A granddaughter in mourning for her grandfather or her grandmother should wear full mourning for

6 months, half mourning for 4 months, and going-out-of mourning for 2 months.

For a Son or Daughter.—A mother who mourns for a son or a daughter over 12 years should wear deep mourning for 1 year; second mourning, 6 months; and going-out-of mourning, 6 months. If the son or the daughter is under 12 years, 3 months of half mourning is the usual custom.

For a Sister or a Brother.—A sister residing with her parents should wear second mourning, with crape if desired, for 6 months, and going-out-of mourning for 6 months. For the sister who is married and has a home and family of her own, the length of mourning is only half so long.

22. Mourning Garments and Accessories.—Mourning does not call for an elaborate adoption of current styles; nevertheless garments should cling to prevailing lines so as not to appear conspicuous. Smart, simple, becoming clothes are the kind to adopt, and good material is essential, as nothing looks more unattractive after a little use than a deep black taking on a rusty or a green tinge, as black does if the material is not of good grade. It is therefore advisable to have few garments of as good a quality as possible.

23. Among the materials suitable for mourning garments are serge, cheviot, crêpe de Chine, gabardine, lusterless broadcloth, poplin, dull-finished taffeta, and other silk and woolen fabrics. If crape is used as trimming, there should be no other; if crape is not employed, use dull-finished braids, buttons, and hand embroidery.

Of the sheer materials, Georgette crêpe is attractive for mourning clothes or for simple black-and-white garments. Of cotton materials, choose voile, dimity, batiste, organdie, net, and handkerchief linen, when in vogue.

For the simple collars and cuffs that are worn so much with mourning, white mourning crape, Georgette crêpe, organdie, scrim, batiste, and fine linen are desirable, finished daintily by hand.

24. Give proper attention also to the style and quality of footwear, gloves, and other accessories; and if a veil is not to be worn, select a hat conservative in shape and simply trimmed. Veils for the funeral are usually of crape or nun's veiling, a smooth, lusterless, transparent silk, and are $1\frac{1}{2}$ yards in length. With mourning, jewelry should not be worn except dull jet, gun metal, or small pearls.





